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ABSTRACT

The elective English courses for high school students contained in this curriculum guide include a variety of subject matter and activities, thus allowing for different learning capabilities, cultural influences, and interests while focusing on the interrelated study of language, literature, and composition. Each of the 19 courses outlined provides information on the length of the course, its credit value, prerequisites, course description and rationale, achievement level, teacher qualifications, course and performance objectives, the course outline, and materials, as well as course, student, and teacher evaluations. Course titles are "Career Communications," "Career Education," "Cinematography (Film Making and Film Study)," "College Survival Kit," "Comics as Literature," "Creative Writing," "Heroes in Literature," "Independent Study," "Intermediate Composition," "Literature of Humor," "Life and Literature of the Southwest," "Literature of the Imagination," "Mass Media and Communication," "Mystery and Detective Literature," "Paperback Power (Individualized Reading)," "Sports in Literature," "Words: Tools for Thought," "World Literature," and "Writing for the Media." (JM)

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COMMUNICATION ARTS

A TENTATIVE CURRICULUM GUIDE
FOR
ENGLISH ELECTIVES

IRVING INDEPENDENT SCHOOL DISTRICT
901 O'CONNOR
IRVING, TEXAS

1974

CS 201 560

IRVING PUBLIC SCHOOLS

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IRVING PUBLIC SCHOOLS

PHILOSOPHY OF EDUCATION

The Irving Schools are committed to the general philosophy that education (K-12) should provide appropriate learning experiences for every child in the district. These experiences should be designed to motivate and assist each child in the attainment of his maximum potential intellectually, physically, socially, economically and morally.

The curriculum should place emphasis upon the needs of the child as he grows and develops into adulthood. It should provide a challenging program for the gifted, the average and the slow achiever in each of the required academic disciplines and should also provide opportunities for the individual to expand his proficiencies in appropriate electives.

The method of instruction should reflect recognition of individual differences in students rather than group conformity and should be democratic in procedure. Instruction should provide the student with knowledge of how and where to obtain needed information and should instill an appreciation of our American heritage, respect for authority and a devotion to our American way of life.

The school should cooperate with the home, the church and the community in educating for the prevention of juvenile delinquency and dissatisfied, neurotic adults. Joint efforts for full use of all community resources in the prevention of crime and social degeneration should be encouraged.

The schools should provide a staff of well trained teachers, counselors and supervisory and administrative personnel who take pride in their professional obligation to the intellectual, social and moral development of the citizenry. Staff development should be a continuous and ongoing involvement of all personnel.

The school plant should be well planned to house the educational program of the students to be served. The building should be functional and flexible in design to allow for various types of instructional arrangements.

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PHILOSOPHY OF ENGLISH

English is an all-encompassing foundation instilling linguistic imagination, an awareness of and a proficiency in sensual communication - oral, kinesthetic, written, aural, pictorial, tactile, emotional - which should evoke and evaluate emotion, create and integrate experiences, stimulate and develop thinking processes which challenge and enable the student to be aware of his capabilities. Moreover, it should help the student understand how language works, cognitively, affectively, and aesthetically, so that he can examine the values that are conveyed and shaped by language and can use language to formulate, synthesize, and evaluate his own values.

The Irving Schools are committed to this definition and to the philosophy that every child has the right to an English program throughout the school years that affords an inter-related study of language, literature, and composition. The components of language, literature, and composition should be continually related in the classroom; for the main concern of the English program must always be the development of the student into an intelligent and sensitive listener, reader, speaker, and writer, and to help all students develop communication skills necessary for living a full life.

The curriculum should provide unified and sequentially structured programs of learning activities that strengthen the child's language competencies. It should incorporate the principles of educational growth and accomodate individual differences in the capacities and rhythm of learning in children.

The method of instruction should reflect the results of modern research in language and language learning; and, in so far as possible, through inductive discovery, provide students with an accurate and clear description of their language as it exists rather than a prescription of what it should be. Instruction should provide the student with the knowledge and understanding of relatedness, alternativeness, and appropriateness enabling them to make effective use of a language which requires a keen sense of what is appropriate to the occasion and to one's purpose.

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ACKNOWLEDGEMENTS

Our sincere appreciation goes to Dr. John F. Townley, our Superintendent, and the School Board for their vote of confidence in us as professionals, and for the encouragement they offered throughout the entire process of setting up this program.

A very special thank you must go to all of the following dedicated individuals for the long hours spent in organizing, pulling together, and creating the new ideas and techniques which are included in each of the guides:

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CENTRAL OFFICE

Ginna L. Rhodes, English Supervisor

Your professionalism will be deeply appreciated by those students who enroll in your courses as well as by other teachers who may later teach them. Thank you for your cooperation, dedication, and hard work.

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FOREWORD

This guide for English electives is the result of the cooperative efforts of the high school English teachers, the English Supervisor, and members of the administrative staff. It reflects the general philosophy of Irving Independent School District as well as the district's Philosophy of English.

The main concern of the English program must always be the development of the student into an intelligent and sensitive listener, reader, speaker, and writer. All of us in teaching recognize that no two or three or even a class of students is alike in any but superficial characteristics. To teach as if they were is to ignore what is known about the variety of rates of human development and interest. The content and purpose of this guide is an attempt to allow for different learning capabilities, different cultural influences, and different interests while still making available to the student the opportunity to master as far as he is capable, all of the resources of the discipline of English.

The basic skills of learning as well as the techniques of creative production as presented in this guide are representative suggestions and provide only a skeletal framework which the teacher must adapt according to the needs and abilities of the individual student. The guide is not intended to limit the teacher just to its materials and activities; rather each teacher is encouraged to add her own creative thinking wherever it may be needed.

Since this guide has been purposely designed as a tentative one, revisions will be made from time to time in accordance with the demands of changing times and as improvements are envisioned. Each teacher is encouraged to evaluate the guide and to participate in its revision by making suggestions and recommendations known to department chairmen or to the English Supervisor.

Sam Thompson, Ph.D.
Assistant Superintendent
for Instruction

IRVING PUBLIC SCHOOLS

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INTRODUCTION

In June of 1973, upon recommendation of Dr. John F. Townley, Superintendent, the Irving Board of School Trustees approved the elimination of English IV as a graduation requirement. They also approved the addition of appropriate elective courses in communication skills to be offered for those students wishing to take a fourth year of English.

The English teachers at the three high schools put together a list of possible course titles and descriptions which they then submitted to the eleventh grade students in their respective schools in order to see which courses would best meet the needs of those students desiring to take an elective in lieu of the traditional Survey of English Literature. Included in this survey was space for students to offer suggestions for other courses in which they might be interested.

When the results of the survey were tabulated, the teachers compiled a list of the most preferred courses and their descriptions to be used for pre-registration of eleventh graders in January 1974. Those courses having a sufficient number of students signed up for them were the ones for which these curriculum guides were written.

The teachers then began the arduous task of writing guidelines which, regardless of content, would have built into them learning experiences in the basic communication skills. Teachers from all three schools worked together on the courses for which they held a common interest.

A recommendation was made to and approved by Dr. Townley and the Board of School Trustees that, in so far as was possible, the teachers who wrote the guides be allowed to teach the courses they wrote. This would help to insure the success of the program, particularly during its pilot year, and enable the authors to make and incorporate the needed revisions for the following year. These revisions should be sent to the Supervisor for inclusion when the guide is reprinted.

Any curriculum guide is only a map; it takes a conscientious, enthusiastic, imaginative, and well-prepared teacher to use the map in planning and directing a worthwhile academic journey for students. Each instructor should feel free to adapt any of the activities or techniques in a guide to the needs of the individual student, a particular class, or to his own style of teaching.

These electives include a variety of subject matter and activities which would be of interest to and on the academic level of all of the students. Students have been counseled and guided into areas in which they not only have an interest, but also can find some measure of success. Courses have been provided for the low achiever as well as the academically talented; for the terminal student as well as the college bound; keeping in mind the homogeneous grouping found in the other grade levels in the high schools.

Juniors are encouraged to take one of the electives in addition to junior English if they have room for another elective in their four year plan. It cannot, however, take the place of junior English.

Ginna L. Rhodes
English Supervisor

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TITLE: CAREER COMMUNICATIONS (Practical Communications)

LENGTH: One Semester (18) Eighteen Weeks

CREDIT VALUE: ½ Credit

PREREQUISITE: The student must have completed two years of high school English.

COURSE DESCRIPTION AND RATIONALE:

This course will help develop English skills needed by the student to secure a job, keep a job, and to communicate successfully in everyday business matters. Emphasis will be on applications, interviews, and business letters. Part of the course will be devoted to research of jobs which are of interest to the student.

ACHIEVEMENT LEVEL:

The student who enrolls in this course will likely have plans for a business or vocational career immediately after graduation. Since it is basically designed for the non-college-bound student, the teacher will expect to have students who have from average to poor skills in reading, writing, speaking, thinking, and listening.

TEACHER QUALIFICATIONS:

The teacher should have a background and/or interest in vocational education, with a desire to counsel students into a practical application of communication skills.

COURSE OBJECTIVES:

This course is designed to:

A. counsel students in various career opportunities.

B. teach students English skills that are needed to get, keep, and advance on the job.

C. make the student aware of how the way he speaks and writes can be an important factor in his having a successful career.

D. help the student develop acceptable business etiquette and positive emotional attitudes.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. Read effectively by demonstrating that he can:

1. identify things to look for in employment ads.
2. use sources of information in a book, such as chapter titles, index, glossary, appendix, table of contents, etc.
3. know how to use reference books or handbooks which contain career information.
4. follow written instructions.
5. use skimming, studying, and summarizing techniques.
6. research several possible occupations in preparation for choosing one to write about.

B. Write effectively by demonstrating that he can:

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1. write a letter of application.
2. fill out a job application blank.
3. write a personal data sheet (resume')
4. fill out business forms, e.g., W-2 forms, insurance forms, informational reports.
5. write business letters, using correct grammar, diction, spelling, and punctuation.
6. take down a message containing name, appointment, place and time.
7. write a description on a career from various research souces.

C. Speak and listen effectively by demonstrating an ability to:

1. carry out a successful phone call on a business matter.
2. conduct an oral interview.
3. give directions explaining how to do something.
4. transmit verbally to another student a message containing a request for information and service.

D. Think critically by demonstrating an ability to :

1. detect misleading information in advertising.
2. write a report explaining a change which would be beneficial to his business or school.
3. select a possible career for the subject of a short paper after carefully studying several selected vocations.

SUGGESTED STUDENT MATERIALS:

A. Arnold, Arnold. Career Choices for the '70's. 331.7 A

B. Edlund, Sidney. Pick Your Job -- And Land It. 371.42 E

C. Hopke, William E., ed. The Encylcopedia of Careers and Vocational Guidance.Two volumes. R 371.425 H

D. Keefe, John. The Teenager and the Interview. 331.1 Kee

E. King, Alice Gore. Career Opportunities for Women in Business. 371.42 K.

F. Lasher, Willard. How You Can Get a Better Job. 371.42L

G. Roesch, Roberta. Money, Jobs, and Futures: A Guide for Young People on the Move. 371.42 R.

H. Russell, Max M. The Blue Book of Occupational Education. 371. 42 R

I. Scott, Judith Unger. Cues for Careers. 371.42 S

J. Sifferd, Calvin S. Selecting an Occupation. 371.425 S

K. Splaver, Sarah. Your Career If You're Not Going to College. 371.42 S

Textbooks Available:

A. Carlin, Jerome, et. al. English on the Job. New York: Globe Book Co., Inc., 1970. Books A, B, 1, 2, and 3.

B. Jochen, Albert E., and Shapiro, Benjamin. Vocational English. New York: Globe Book Company, Inc., 1969. (Books Two and Three were especially used in planning this course.)

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Pamphlets:

A. About Getting a Job. Channing L. Bete Co.

B. Charting Your Job Future. Gilles, Lambert L. Chicago: Science Research Associates, 1968.

TEACHER RESOURCE MATERIALS:

A. Black, Hillel. Buy Now, Pay Later. New York: William Morrow and Company, 1961. 332 B.

B. Career World. Curriculum Innovations, Inc. (periodical)

C. Lichter, Solomon O., et al. The Drop-Outs. New York: Free Press, 1962. 371.52 L

D. Occupational Outlook Quarterly. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C.

E. Occupational Outlook Handbook: Employment Information on Major Occupations for Use in Guidance. U.S. Bureau of Labor Statistics. 371.42 U.

F. Roesch, Roberta. Money, Jobs, and Futures. Philadelphia: Macrae Smith Company, 1965. 371.42 R

G. Sheff, Donald A. Secretarial English. Regents Publishing Company, Inc. (workbook)

H. Sifford, Calvin S. Selecting An Occupation. Bloomington, Illinois: McKnight and McKnight Publishing Company, 1962. 371.425 S

I. Wolfe, Don M., et al. Enjoying English 12. L.W. Singer Co., 1966. (writing a business letter, p. 396)

Kit:

The Arco-Rosen Career Guidance Series. Highwood, Illinois: Career World Book Serivce. Series of forty titles.

AUDIO VISUAL MATERIALS:

Magnetic Tapes

The MacArthur High Counseling Department has a series of recordings of interviews for various jobs, fifty in all.

Films (call numbers are for the Instructional Media Center, Irving Public Schools.

A. Applying for a Job. Illustrates ways in which a first job may be obtained. 13 min. MP 7425.

B. Choosing a Job. Indicates broad diversity of jobs open to the

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candidate for office work and describes working condition , etc. 12 minutes, MP 7426.

C. Community Colleges and Technical Institutes. Filmstrip. FS 371.426 C (MacArthur High School Library).

D. English on the Job: Writing Skills. The experiences of five workers show that writing that is clear and complete adds up to total communication, and can help open the way to more responsibility and better paying jobs. 13½ minutes. MP 9410.

E. Filming Procedures in Business. Step-by-step breakdown of the procedures of record keeping in a typical modern business. 13½ minutes. MP 5526.

F. Getting a Promotion. Shows some of the things clerical workers may do in order to get a better job. 14 min. MP 7427.

G. The A.B.C.'s of Getting and Keeping a Job. Eight filmstrips and four tapes, with teacher's manual. XM 371.425 A (MacArthur High School Library).

H. Your Job: Applying for It. Illustrates the way to apply for a job and get it. 13½ min. MP 5525.

I. Your Job: Finding the Right One. Shows how young people can locate jobs suited to their needs and abilities. 13½ min. MP 5523.

J. Your Job: Getting Ahead. Answers questions about changing jobs, recognizing dead-end jobs, picking areas for advancement, and planning for additional education. 16 min. MP 5522.

K. Your Job: Good Work Habits. Shows how good work habits, concentration, and planning ahead can lead to promotions, raises, and other benefits. 13½ min. MP5521.

L. Working Together. Shows how important teamwork on all levels is to company's success. 12 min. MP 7428.

Materials available from Region X Service Center:

A. An Analysis of Fifteen Occupational Clusters, identified by the U. S. Office of Education. Prepared at Grayson County College, Sherman/Denison, Texas, under a grant from the Texas Education Agency.

B. The Adolescent Experience. "Interpersonal Rleationships." "Developing Values," "Setting Goals." "Understanding Emotions," and "Forming Beliefs." Filmstrips with records or cassettes.

C. Career Development Laboratory. Educational Prlgress Corp. Thirty cassettes presenting unrehearsed interviews with men and women in sixty occupations, teacher's manual, and career survey forms.

D. Career Exploration Keys. Science Research Associates. Ten filmstrips and five cassettes.

E. Career Games Laboratory. Educational Progress Corp. 326 cards, filmstrips, cassette, socre pads, counselor-teacher guide.

F. Career Guidance and Kuder Interest Inventories. Science Research

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Associates. Booklet.

G. *College, Careers and You* by Robert Plummer and Clyde E. Blocker. Science Research Associates. Booklet.

H. *Discovering Your Real Interests* by Blanche Paulson. Science Research Associates. Booklet.

I. *Finding Part-time Jobs.* Science Research Associates. Booklet.

J. *How to Get the Job* by Mitchell Dreese. Science Research Associates. Booklet.

K. *Job Family Series.* Science Research Associates. 20 booklets.

L. *Life Career.* Western Publishing Co., Inc. School job catalogs and instructor's manual.

M. *Occupational Exploration Kit.* Science Research Associates. Occupational briefs.

N. *Our World of Work* by Seymour Wolfbein and Harold Goldstein. Science Research Associates. Booklet.

O. *School Subjects and Jobs* by John H. Brochard. Science Research Associates. Booklet.

P. *Science Research Associates Information Kit.* Folders of occupational briefs.

Q. *What Employers Want* by James C. Worthy. Science Research Associates. Booklets.

R. *Work*. Science Research Associates. Two filmstrips and cassette.

S. *Your Personality and Your Job* by Daniel Sinick. Science Research Associates. Booklet.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE

To introduce the theme of the importance of effective communication skills in a career, view the film *English on the Job: Writing Skills*. The movie demonstrates how writing that is clear, complete, and correct adds up to total communication, and can help open the way to more responsibility and better paying jobs. By generally outlining the format of the course, the teacher will help the student to see the necessary steps to success in all careers before examining specific career areas.

COURSE OUTLINE:

Each unit plan will strive to include spelling drills, exercises from *Secretarial English*, readings from *English on the Job* and *Vocational English*, study of a specific career, viewing of movies, and the reading of a play, short story, or poems. Students will also be using current issures of *Career World* as supplementary reading.

A. Week 1:

1. To introduce and motivate the course, show the film *English*

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on the Job: Writing Skills and discuss the implications of the importance of communication skills in all jobs.

2. Write an autobiography (suggested in English on the Job, Book 2, Chapter 1) indicating personal interests, hobbies, and abilities that might lead the student into a career. Include education, experiences, and attitudes that would be assets to that type of job. Also describe the level of achievement to which the student aspires in that job. This activity is designed to give the student a positive awareness, at the beginning of the course, of his goals and of the way this course can help him to achieve them.
3. Using a tape recorder, each student will make a tape, reading a section of his autobiography. The tape will be used by the student to personally analyze his pronunciation, usage, enunciation, voice quality, etc. He will have a score sheet to evaluate these and mark areas in which he hopes to improve. He will also listen to other students' tapes and evaluate them.
4. Additional activities: Using the same score sheet as in the activity above, evaluate the speech of a TV newscaster.
5. Chapter 1, "How Do You Sound?" in Vocational English, Book 3, pp. 43-45, is an excellent resource. The chapter includes an example of how a salesman's poor speech makes a bad impression on a potential customer, passages to be read for practice, and suggested points for evaluation of one's speech.

B. Weeks 2 and 3

1. To identify common errors in speaking and writing.
    a. refer to tape and autobiography to find and correct errors in spelling, diction, and usage.
    b. introduce a spelling unit and study of English grammar
        (1) "How's Your Spelling and Clarity of Writing?" in Selecting an Occupation, Chapter 19, pp. 204ff.
        (2) suggested spelling list and supplementary exercises in "English on the Job, Book A, Part Two, pp. 263, 266.
        (3) "What Is a Sentence?" Secretarial English, Lesson 1
    c. films:
        (1) Improve Your Pronunciation (MP 735)
        (2) Making Sense With Sentences (MP 3113)
2. To begin career counseling,
    a. read and discuss the booklet, Career Guidance and Kuder Interest Inventories.
    b. complete interest inventory available through the counseling department.
3. To discuss the students' ideas toward the roles of males and females in various occupations and the way that attitudes are changing in that area. Read and talk about "The Roles People Play," Scope Magazine (February 12, 1973), and follow up with the short story "What About Me?" in the same issue.

C. Weeks 4 and 5

1. To improve spelling, continue with list of words chosen.
2. To improve reading skills
    a. "Gaining Reading Skills," Vocational English, Book 3, Unit 1, pp. 1-21. Silent reading, skimming, improvement of reading.
    b. "Studying and Reading Better," Selecting An Occupation, Chapter 18, p. 197.

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  - c. exercises on getting the main idea, looking for specific details, scanning and skimming, defining words from context.
  - d. discussion of how reading well is important in various specific careers.
  - e. Films (15 mm) What is Effective Reading? (MP 1625), Reading to Enrich Your Classwork (MP 563), Reading Growth: Adjust Your Reading Speeds (MP 568), Reading Growth: Basic Skills (MP 569) Reading Growth: Getting the Big Ideas (MP 5412), Reading Growth: Understanding Word Meanings (MP 562), Reading Improvement: Effective Speeds (MP 329), Reading Improvement: Vocabulary Skills (MP 326)

3. To become aware of changing values and standards in the modern business world
   - a. read the TV, play Printer's Measure by paddy Chayevsky. (An elderly printer teaches the skill of setting print by hand to a young apprentice. The boy is offered a better-paying job as a linotypist, an occupation of which the old man strongly disapproves.)
   - b. discuss the play and its general implications: suggest other occupations in which new methods have displaced older ones.
   - c. write a short essay proposing the advantages and disadvantages of some new methods in a specific occupation.
4. To gain more information about lithographic occupations
   - a. read Selecting An Occupation, pp. 113-115. and encyclopedias of careers.
   - b. invite the school's printing instructor to speak to the class.
   - c. listen to the experiences of students who have had printing training.
   - d. invite a member or panel of members from the Dallas Litho Club to speak to the class about the occupational possibilities to be found in the printing industry.
5. Suggested additional acitivites
   - a. exercises from "Word Power" amd "Challenge" in various back issues of Scope Magazine.
   - b. video-tape Printer's Measure for further practice in speaking and analyzing speech.

D. Week 6:

1. to improve spelling continue with list chosen.
2. To review nouns use "Nouns," Secretarial English, Lesson 2, pp. 25-40. For additional activities and application, use word classification lists: an exercise to list nouns associated with different specified careers. If the student is unfamiliar with one or more of the occupations listed on his word classification list chart, he should consult some resources, available in the classroom, to find nouns.
3. To learn about clerical occupations: secretaries, stenographers, typists, bookkeepers, telephone operators, study Selecting an Occupation, Cha[illegible], pp. 51-53.
4. To learn about sales occupations, read Selecting An Occupation, Chapter 6, pp. 55-61.
5. Listen to tapes of interviews in clerical and sales occupations.
6. Mimeograph other readings on these careers, with reading comprehension exercises on locating the main idea, finding important details, etc.
7. Use the 16 mm film: Filming Procedures in Modern Business (MP 5526).

E. Week 7:

1. continue work with list chosen (spelling).

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2. work with self evaluation, including personal inventory, to see how students are prepared to get and keep a job; how attitudes toward attendance, punctuality, safety, courtesy, appearance, relationships with others, rules and regulations, as reflected in school, will also be reflected in a job situation. Use the following:
   a. "So You Want a Job," Selecting an Occupation, pp. 1-4.
   b. "How to Succeed at Your Trade," Vocational English, Book Two, Unit I.
   c. Personal inventory, Money, Jobs, and Futures, Chapters 1, 2, 16, 18.
   d. "Do You Have What It Takes?" Selecting an Occupation, Chapter 15, pp. 147-156.
   e. "Taking an Inventory," English on the Job, Book 2, Chapter 2.
   f. "Wishes for the Future," English on the Job, Book 2, Chapter 3.
   g. "Planning for the Future," English on the Job, Book 2, Chapter 4.
   h. "Living in a Family," English on the Job, Book 2, Chapter 7.
   i. "Living with Friends and Neighbors", English on the Job, Book 2, Chapter 8.
   j. "Living Honorably in School and Community." English on the Job, Book 2, Chapter 9.
   k. "Helping Others toward Better Citizenship." English on the Job, Book 2, Chapter 10.
   l. "Getting Along with Others," Vocational English, Book 2, Unit 8.
   m. Show 16 mm films:
      (1) Working Together (Mp 7428)
      (2) Your Job: Good Work Habits (MP 5521)
      (3) Your Job: You and Your Boss (MP 5427)
      (4) Your Job: Fitting In (MP 5426)

F. Week 8 and 9

1. To learn about procedures involved in getting a job use:
   a. "Obtaining the Job," Selecting An Occupation, Chapter 16 (application, resume, letter of recommendation)
   b. "A Job Hunt That Wins," Money Jobs, and Futures, Chapter 4.
   c. "A Win-the-Job interview, "Money, Jobs, and Futures. Chapter 6.
   d. "Letters of Introduction and of Reference," English on the Job, Book 2, Chapter 30.
   e. "Industrial and Business Forms," Vocational English 3, Unit 9.
   f. "Investigating a Job Through Research," English on the Job, Book 2, Chapter 6.
   g. "Job Planning," Vocational English 3, Unit 10.
2. Suggested Activities:
   a. completing exercises suggested in some of the chapters listed above obtaining and completing job application blanks.
   b. composing an up-to-date personal resume.
   c. selecting a job from employment advertisements and writing a letter of application.
   d. conducting student-to-student interviews to recognize what questions an employer might ask and how the interviewee would answer (these could be video-taped and played back for class discussion and evaluation).
   e. listening to tapes of interviews.
3. Show 16 mm Films
   a. Applying for a Job (MP 7425)
   b. Choosing a Job (MP 7426)
   c. Job Interview: Whom Would You Hire? (MP 954)
   d. Your Job: Applying for It (MP 5525)

- e. Your Job: Finding the Right One (MP 5523)
- f. The ABC's of Getting and Keeping a Job (filmstrips)

4. Research on service occupations: firemen and policemen, beauty operators, and hospital attendants using Selecting an Occupation, Chapter 7, as one possible source.
5. Continue spelling lessons.

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G. Week 10

1. To review the writing of business letters and the use of forms
   - a. Read "Business Letters," Vocational English 3, Unit 5.
   - b. Read "A Letter That Lures," Money, Jobs, and Futures, Chapter 5,
2. To practice writing business letters using correct grammar and usage.
   - a. study Secretarial English, Lesson 10.
   - b. study Vocational English, Unit 4.
3. Suggested Activities
   Write at least three business letters asking for information, pamphlets, etc., on career areas. (Careers for the "70's has a list of addresses to which one may write for materials on many different occupations.)
4. Continue study of service occupations
   Barbers, guards and watchmen, service station attendants, managers, and owners using Selecting an Occupation, Chapter 7, as one possible source.
5. Continue spelling lessons.

H. Week 11

1. To work on techniques for succeeding on a job and gaining advancement, study and discuss:
   - a. "Holding a Job and Looking Ahead," Selecting an Occupation. Chapter 17.
   - b. "Choosing a Job Field Where You Can Succeed," Money, Jobs, and Futures, Chapter 9.
   - c. "A Full View of Your Job Field," Money, Jobs, and Futures, Chapter 10.
2. To practice effective telephone communication, study "Communication", Vocational English 2, Unit 3.
3. Suggested Activities
   - a. conduct telephone interviews.
   - b. give & take instructions by telephone
4. Review pronouns using Secretarial English, Lesson 3.
5. Show 16 mm films:
   - a. Your Job: Getting Ahead (MP 5522)
   - b. Getting a Promotion
6. To learn about agricultural occupations, read
   - a. Selecting an Occupation, Chapter 8.

I. Week 12

1. To develop critical thinking skills in how to detect misleading information,
   - a. Read "Straight Thinking," Vocational English 3, Unit 8
   - b. Watch 16 mm films:
     - (1) Developing Reading Maturity: Critical Evaluation (MP 1330)
     - (2) Developing Reading Maturity: Comparative Reading (MP 5127)
     - (3) Developing Reading Maturity: Interpreting Meaning (MP 1332)

c. One activity would be to examine employment ads to see what information is given, what may be ambiguous and what is omitted.
d. To learn about occupations in public service in the armed forces, and federal government, read:
Selecting an Occupation, Chapter 9.
e. Continue work with spelling lists.

J. Week 13

1. Review reference skills through the use of the vertical file, card catalog, Reader's Guide to Periodical Literature, index, table of contents, appendix, and specific sources of career information.
    a. Read "Using The Library", Vocational English 3, unit 4.
    b. Read "Using Your Library", English on the Job, Book 2, Unit 10.
    c. Read "The Trade Magazine," Vocational English 2, Unit 5.
    d. Show 16 mm films:
        (1) Effective Writing: Research Skills (MP 7126)
        (2) How to Take Notes (MP 2221)
        (3) How to Write a Report (MP 2220)
        (4) Know Your Library (MP 5126)
    e. To learn about occupations in trade and industry; auto mechanics, office machines servicemen, household electric-appliance servicemen, electrical technician, radio-television technician, read: Selecting an Occupation, Chapter 11.
    f. Continue work on spelling lists.

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K. Week 14, 15, and 16

1. Begin research on an occupational report, use the library and reference material in the classroom for preliminary investigation of at least three occupations in preparation for selecting one for a major report.
    a. Requirements for the first part of the report:
        (1) take notes on three occupations.
        (2) write a 2-3 page report on each occupation, including the following information:
            (a) definition of job title.
            (b) reasons for being interested in this job.
            (c) requirements of the job.
            (d) advantages and disadvantages of the job.
    b. Schedule for week 14:
        (1) Day #1: Make the assignment. Students will choose topics and begin research, using materials available in the classroom and information they have received through the mail.
        (2) Day #2: Continue to research topics, using resources in the library.
        (3) Day #3: Use time in class to begin writing reports.
        (4) Day #4: Turn in these papers at the beginning of the period. Students should select one of their topics for additional research and return to the library to continue taking notes.
        (4) Day #5: Work in the library taking notes and composing the preliminary outline for major paper.
2. Continue doing research for major occupational report. A student will submit the following items on the days indicated:
    a. preliminary topic outline due Friday of Week 14.
    b. note cards, 20-25 minimum, due on Wednesday of Week 16.
    c. final outline due on Wednesday of Week 16.
    d. the report itself, 500-750 words due Wednesday of Week 16.

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e. Bibliography cards due Wednesday of Week 16.
f. Bibliography due Wednesday of Week 16.
g. Schedule for Week 15:
    (1) Day #1: Work in the library.
    (2) Day #2: Work in the library.
    (3) Day #3: Begin writing rough draft.
    (4) Day #4: Work on rough draft.
    (5) Day #5: Rough drafts are to be completed, including the bibliography. Students will meet in small groups to read and comment on their papers.

3. Students will complete occupational reports.
    a. Schedule for Week 16:
        (1) Day #1: Work on final draft, revising rough draft.
        (2) Day #2: Continue writing final draft.
        (3) Day #3: Students will meet in small groups for each pupil to give a brief oral report on his research topic. Occupational reports will be handed in at the end of the period.
        (4) Days 4 & 5: Evaluation through use of Career Games Laboratory.

L. Week 17:

1. Continue work on spelling.
2. Begin individual and group readingof vocational fiction, biographies, autobiographies, and plays.
3. As a follow-up to the reading, conduct class discussions on how a person feels a sense of satisfaction and fulfillment if he enjoys and succeeds in his job.
4. To evaluative activities, read the play "What's My Line?"

M. Week 18:

Review and evaluation of the course.

EVALUATION:

I. OF THE STUDENT:

After completing the course, the student will be able to:

A. show improvement in his quality of class participation.

B. demonstrate improvement in oral communication by:
    1. conducting successful mock job interviews.
    2. participating in mock telephone conversations.
    3. give oral instructions which are successfully followed.

C. show an improvement in spelling as demonstrated by no spelling errors in written reports.

D. demonstrate improved written communication by being able to complete a gramatically correct:
    1. letter of application
    2. job application blank
    3. resume
    4. business form of any type
    5. business letter
    6. written message
    7. research report

E. demonstrate better effectiveness in reading and understanding
   1. employment advertisements
   2. reference books and career encyclopedias
   3. parts of a book
   4. telephone directory
   5. written instructions for various procedures

F. demonstrate improved study habits by showing his skill in:
   1. skimming
   2. note taking
   3. summarizing

G. demonstrate his ability in using the following critical thinking skills:
   1. decision-making
   2. detecting misleading information
   3. comparative reading

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II. OF THE COURSE:

The course will be considered successful if:

A. seventy percent of the students fulfill the performance objectives.

B. seventy percent of the students successfully pass comprehensive final exam evaluating their knowledge of certain career fields as well as their ability to perform the skills necessary for job success.

C. seventy percent of the students evaluate the course as well-organized and worthwhile.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. he/she motivates the students to fulfill the performance objectives.

B. he/she coherently organizes and presents material in an understandable way.

C. he/she fulfills the course objectives.

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TITLE: CAREER EDUCATION

LENGTH: Six (6) weeks

CREDIT VALUE: Must be taken in conjunction with 2 additional six week courses for ½ credit.

PREREQUISITE: English I & II

COURSE DESCRIPTION AND RATIONALE:

This course will present to the student information regarding the various career fields and career training services available in the area. Through the use of pamphlets, brochures, career kits, and guest speakers, the student will explore fields of interest to discover what the career can offer him and what training he needs in order to begin the career. The student will also practice filling out application forms, writing letters of application, using the newspaper job section to full advantage, and writing personal resumes.

ACHIEVEMENT LEVEL:

The student must have the skills adequate to pass English I and II.

TEACHER QUALIFICATIONS:

The teacher should be familiar with the various careers stressed in the area, and with the training services available.

COURSE OBJECTIVES:

This course is designed to:

A. help the student determine his career interests.

B. help the student discover what is required of him in his fields of interest.

C. help the student explore the advantages and opportunities in his interest areas.

D. help the student discover the training he needs to enter and progress in his chosen areas.

E. help the student learn the proper procedure for applying for a desired position.

F. help the student discover ways of obtaining information about available positions.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. demonstrate a knowledge of the characteristics of selected career areas.

B. exhibit a knowledge of the requirements of selected career areas.

C. display an awareness of the advantages and opportunities of selected career areas.

D. exhibit an understanding of the training requirements of selected career areas.

E. fill out an application form and write a letter of application in the proper way.

F. write a personal resume.

G. exhibit a knowledge of the proper and efficient use of a newspaper job section.

H. display a knowledge of the procedure of applying for jobs found in the newspaper.

SUGGESTED STUDENT MATERIALS:

Since the course is mainly comprised of guest lectures, the student's materials should be of a general nature. Some possible suggestions are:

A. Belanger, Laurence L. Occupational Exploration Kit. Science Research Associates, Inc., 1971.

B. Blakely, Caroline, ed. Occupations. Syracuse, New York: New Reader's Press, 1972.

C. Brumber, Winifred T. and Goldberg, Herman R. New Rochester Occupational Reading Series- The Job Ahead. Science Research Associates, Inc. 1963 Level 1, 2 and 3.

D. Edgerton, A. H. Career Information Kit. Science Research Associates, Inc., 1971.

E. Handbook of Job Facts. Science Research Associates, Inc., 1972.

F. Jacobson, Thomas J. Knowledge Needed to Obtain Work. Science Research Associates, Inc. 1973.

G. Jochen, Albert E. and Shapiro, Benjamin. Vocational English, New York: Globe Book Company, 1971. Book 1, Book 2, Book 3.

H. Koschnick, Kay, ed. The World of Work, Syracuse, New York: New Reader's Press, 1969.

I. Krumboltz, John D. Job Experience Kit. Science Research Associates, Inc., 1971.

J. Logan, Iowa: Perfection Form Co., Business English Workbook.

K. Widening Occupational Roles Kit., Science Research Associates, Inc. 1972.

As stated earlier, the main part of the course will consist of a series of lectures by guest speakers. These speakers will represent major career areas career training services, and major businesses employing in the area. The following two lists give suggested career fields and a representative group of schools and vocational training centers.

Major Career Fields

Secretary-Stenographer
Nurse
Auto Mechanics
Aviation Mechanics
Flight Attendant
Athletics
Lawyer
Model
Teacher
Law Enforcement
Pilot
Commercial Art
Physician
Architect
Armed Services
Dentistry
Drama-Theatre Arts
Farming-Ranching
Musician
Electrical Engineer
Photography
Plumbing
Electrician
Business Management
Journalism-Writing
Wildlife Management
Social-Welfare Work
Interior Decorating
Data Processing
Nursery-Day Care Schools
Building Trades
Ministry
Radio-Television
Sales and Merchandise Mgt.
Veterinary Medicine
Banking-Finance
Floral Design

Schools and Vocational Training Centers

ACR Training School, Inc.
Acme School of Aeronautics, Inc.
El Centro Community College
American Career Schools
American Schools of Cinema
Apartment Motel-Hotel Training School
Barbizon School of Modeling
Bauder Fashion Career College
The Becker CPA Review Course
Braniff Education Systems, Inc.
Brantley-Draughon College
Career Technical Institute
Chapman Court Reporting College, Inc.
Texas Employment Commission
Control Data Institute
Dallas Art Institute
Dallas Fashion Merchandising College
DeVry Institute of Technology
Doolin Technical College
University of Texas at Arlington
Electronic Computer Programming Institute of Dallas, Inc.
Elkins Institute in Dallas, Inc.
Executive Secretarial School
Fort Worth School of Business
Fort Worth Trade Schools, Inc.
H & R Block Income Tax Course
Industrial Trade School of Dallas
Irving School of Welding, Inc.
Leonard's Training Programs, Inc.
Lindsey School of Refrigeration
Models Guild of America
Nolan Training Center
North Texas Business College, Inc.
John Robert Powers School, Inc.
Rutherford College
Ryder Technical Institute

Sales Training, Inc.
Tutor Educational Systems, Inc.
United Electronics Institute
Video Technical Institute

TEACHER RESOURCE MATERIALS:

A. Teacher's guide books to any book or kit used by the student.

B. Charles H. Tennyson Memorial Library - Loan Packet Service

1. #6 Business Education
2. #9 Choosing a Career
3. #85 Vocational Education

C. Kuder Form DD - Occupational Interest Survey, Science Research Associates Inc.

D. Kuder Form C - Occupational Preference Record, Science Research Associates Inc.

E. Texas Guidance Information Program Guidebook. Texas Education Agency.

F. Career Maturity Inventory, McGraw-Hill, Inc.

G. Career Awareness 7-12. Texas Education Agency.

H. Career Development - Project Care - Andrews Independent School District.

AUDIO VISUAL MATERIALS:

Laboratories:

A. Choosing a Vocation. Listening Library, Inc. filmstrip and record ($17.95

B. Career Clusters: An Introduction to Related Occupations. Listening Librar Inc. 8 records ($52.00)

C. Career Guidance Series. Listening Library, Inc.

1. Volume 1: 6 cassettes($55.00)
2. Volume 2: 6 cassettes ($55.00)

D. Careers Unlimited: 36 cassettes ($6.25 @), Listening Library, Inc.

E. World of Work. Listening Library, Inc.

1. Set 1: 6 sound filmstrips with cassettes ($110.00)
2. Set 2: 6 sound filmstrips with cassettes ($110.00)

F. Career Planning. Listening Library, Inc. 4 tapes ($25.00)

G. Keys - Career Exploration, John W. Lombard and Mrilyn J. Grinager. Science Research Associates, Inc., 1972. 10 filmstrips w/cassettes ($10

H. Career Development Lab Education Progress Corporation.

16 MM Films available from the Instructional Center:

A. Applying for a Job #7475

B. Choosing a Job #7426

C. English on the Job - Writing Skills #9410

D. Getting a Promotion #7427

E. Job Interview: Whom Would You Hire? #954

F. Working Together #7428

G. Your Job:

1. Applying For It #5525
2. Finding the Right One #5523
3. Fitting In #5426
4. Getting Ahead #5522
5. You and Your Boss#5427
6. Good Work Habits #5521

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Give the students a job interest survey and discuss results.

B. Present display of the 15 career clusters and ask students to fill in specific jobs under each heading.

C. Give introductory lecture explaining purposes and format of the course.

D. Show students an item (book, desk, paper, etc.) and ask them to name all of the different jobs involved in producing the item. Use one item or break students into groups and have each group analyze a different item.

SUGGESTED APPROACH:

The majority of the class time will be conducted in a lecture fashion with guest speakers from a variety of business areas and vocational training schools. The remainder of the course will be conducted on an individualized workshop basis, each student dealing with his particular career interests.

COURSE OUTLINE:

A. Week 1:

1. Briefly explain the purposes and format of the course.
2. Give a series of vocational interest tests and vocational aptitude tests.
3. Discuss the results of the tests with the students.
4. Have students choose the two or three career areas of greatest interest and investigate them in one or more of the career kits or occupational books previously mentioned.
5. Choosing a career area in which several students have expressed an interest, have at least one guest speaker concerned with the area.

Discuss the lecture information.

B. Week 2:

1. Using the occupational kits, have students continue to investigate areas of interest.
2. Using the newspaper job section, have students practice the use of this section.
3. Have three guest speakers covering three more career areas of interest to the students. Discuss the lecture.

C. Week 3:

1. Using the occupational kits, have students continue to use them.
2. Have three guest speakers from both career areas and begin speakers from vocational training schools.
3. Discuss the pros and cons of using an employment agency.
4. Invite a speaker from the Texas Employment Commission.

D. Week 4:

1. Continue with speakers from career areas and training schools.
2. Discuss application forms and letters of application. Have students practice both tasks.
3. Continue exploring career information in the kits.

E. Week 5:

1. Invite speakers from vocational training schools and representatives from major industries in the area.
2. Discuss the use of a personal resumé and its parts. Have the students write their own resumés and type them.
3. Have students work with the career kits.

F. Week 6:

1. Have the last speakers from the career areas and training schools.
2. Discuss the importance of the job interview and the various approaches a personnel director might use.
3. Conduct mock interviews, concentrating on the information an interviewer may want.
4. Have a personnel director come and tell the class what an interviewer looks for in a prospective employee.

ADDITIONAL SUGGESTED ACTIVITIES:

A. Have students keep a notebook on the lectures from the guest speakers. Have a form for the students to fill out on each lecture.

B. Choosing three career fields of interest, have student make a list of jobs in the newspaper that involves these fields. Have students choose ten of these jobs and call for all of the information on the jobs.

C. Have the students choose a business and interview the personnel director, concentrating on what the director looks for in an employee.

D. Based on the information gained from a variety of sources, have the students design what they consider a good application form.

EVALUATION:

I. OF THE STUDENT:

After completing the course the student will be able to:

A. name and briefly describe at least five careers covered in the class.

B. list the major requirements of at least five career areas covered in class.

C. name the advantages and opportunities of at least five career areas studied.

D. list the training requirements of at least five career areas studied.

E. fill out an application form successfully.

F. write a letter of application.

G. write a personal resumé.

H. find at least five available jobs advertised in a newspaper.

I. outline the procedure for applying for jobs found in the newspaper job section.

II. OF THE COURSE:

The course will be considered successful if:

A. 75% of the students are able to name three or more career areas that appeal to them, giving details such as requirements, training needed, advantages, and salary.

B. 75% of the students are able to successfully complete an application form.

C. 75% of the students are able to successfully write a letter of application.

D. 75% of the students can organize and write a personal resume.

E. 75% of the students are able to successfully use the job section of a newspaper.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. He/she is used effectively as a resource person.

B. He/she is able to generate an interest in career planning.

TITLE: CINEMATOGRAPHY (Film Making and Film Study)

LENGTH: Eighteen (18) Weeks

CREDIT VALUE: ½ credit

PREREQUISITE: English I, II, and III.

COURSE DESCRIPTION AND RATIONALE:

Cinema is the art of this country--- a nurtured and maturing child. It can delight, involve, create, motivate, and instruct. It is the one medium to which students are mostly exposed. It is also a medium through which all students may, if they desire, make some kind of statement through the logical ordering or images. By participating in viewing and discussing the statements of their peers as well as professional statements, the student should develop skills and criteria for judging the visual stimuli that comes his way. Further, there should be an expanded knowledge of the written words. In this course students will plan, make, and critique each others statements. In addition, they will view a variety of professional films and discuss the techniques used by the producer to achieve the effect desired.

ACHIEVEMENT LEVEL:

This course is open to those students who are interested in learning how to use a non-verbal medium to make a statement. They may also wish to learn something about a medium that may be pursued both as a hobby or a profession at a later time. They should be cooperative and able to work with others, since a major part of the course will depend on group activity.

TEACHER QUALIFICATIONS:

The teacher should have some basic knowledge of the art of film making as a profession or a hobby, an interest in learning along with the students, knowledge of the operation of the VTR, patience, and a penchant for hard work.

COURSE OBJECTIVES:

This course is designed to:

A. introduce the student to the vocabulary of film media.

B. acquaint the student with the basic functions of the various cameras and their operations.

C. use various media to show students how to achieve the effect they desire with film.

D. help students develop a set of valid criteria for evaluating both their own and professional creations.

E. help the students develop greater insight and understanding of the technical problems involved in handling motion picture and video cameras.

F. provide the student with the opportunity for development of personal and interpersonal skills through group assignments and interaction.

G. make the student aware of the world of work by introducing guest speakers in the professional field who will show their work and allow students to explore all the ways photography is used to make a living.

H. provide for growth in oral and written activities through the assignment of roles, writing of scripts, outline of shooting sequences, oral and written reports.

I. create in the student a respect for good work habits by setting levels of quality control and deadlines to be met.

J. foster student creativity through assignments having a minimum of subject limitations.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. understand and experience the technical problems in creating and producing meaningful film statements.

B. develop valid criteria by which to evaluate films.

C. coordinate the elements for form, rhythm, image, and sound.

D. learn and apply basic film terms to student produced and professionally produced film.

E. select, rearrange, and intensify a visual experience so as to create a purposeful film.

F. learn how editing can change intended meaning and govern the rhythm of the film.

G. hear how much of a film's meaning is dependent upon the three elements of sound: dialogue, sound effects, and musical score.

H. explore and report on a career related to the use of a camera.

SUGGESTED STUDENT MATERIALS:

Books:

A. Abi-Nader, Sister Jeanette, H. M., A Creative Look at Film Arts. Glassboro, N. J. : Educational Impact, Inc., 1973.

B. Knight, Arthur. The Liveliest Art. New York: Mentor Press, 1959.

C. Kuhns, William. Behind the Camera. Dayton: Pflaum/Standard Co., 1970.

D. Mascelli, Joseph V., A.S.C., The Five C's of Cinematography: Motion Picture Techniques Simplified. Hollywood: Cinegraphic Publications, 1965.

E. Kodak Customer Service Pamphlets, Eastman Kodak Co., Consumer Markets Dividion, Rochester, N.Y.

Equipment:

A. Instamatic or other simple cameras.

B. Single reflex cameras.

C. Super-8 Movie Cameras

D. Video Tape Recorder, camera, monitor, and tape.

E. 16mm projector, super-8 projector, carrosel slide projector.

F. Reel to reel and cassette tape recorders.

G. Tripod, slide sorter, single frame camera release.

TEACHER RESOURCE MATERIALS:

Books:

A. Agee, James. Agee on Film: Reviews and Comments. New York: Grossett & Dunlap, 1958.

B. Alpert, Hollis. Dreams and Dreamers. New York: MacMillan, 1962.

C. Amelio, Ralph J. Film in the Classroom. Dayton: Pflaum/Standard, 1969.

D. Anderson, Lindsey, ed. Making a Film. London: George Allen and Unwin, Ltd., 1952.

E. Arnheim, Rudolf. Film as Art. Berkley: University of California Press, 1967.

F. Bobker, Lee R., Elements of Film. New York: Harcourt, 1969.

G. Bohdanovich, Peter. John Ford. Berkley: University of California Press, 1958.

H. Battcock, Gregory, ed., New American Cinema: A Critical Anthology. New York: E. P. Dutton and Co., 1967.

I. Bazin, Andre. Translated by Hugh Gray. What Is Cinema? Berkley: University of California Press. 1967.

J. Brodbeck, Emil. Movie and Videotape Special Effects. New York: Amphoto, 1968.

K. Brodbeck, Emil. Handbook of Basic Motion Picture Techniques. New York: Amphoto, 1966.

L. Clarens, Carlos, An Illustrated History of Horror Films . New York: G. P. Putnam and Son's, 1968.

M. Cowie, Peter. Seventy Years of Cinema. New York: A.S. Barnes, 1969.

N. Crist, Judith, Private Eye, the Cowboy and the Very Naked Girl . New York: Holt, Rinehart, and Winston, 1968.

O. Crowther, Bosley, The Great Films: Fifty Golden Years of Motion Pictures . New York: G. P. Putnam and Son's, 1971.

P. Dale, Edgar, How to Appreciate Motion Pictures. New York: MacMillan, 1934.

Q. Durgnat, Raymond, Films and Feelings. Cambridge: M.I.T. Press, 1967.

R. Eisenstein, Sergei, Film Form, Film Sense. New York: Harcourt, Brace, and World, 1967.

S. Eyles, Allen. The Western. New York: A.S. Barnes, 1967.

T. Englander, David, and Arthur L. Gaskill, How to Shoot a Movie Story: Technique of Pictorial Continuity. Portland: Fountain Publications, 1960.

U. Feyen, ed., Screen Experience: An Approach to Films. Dayton: Pflaum/ Standard.

V. Fischer, Edward, Film as Insight. Notre Dame: Fides Publishers, Inc. 1971.

W. Fischer, Edward, Screen Arts: A Guide to Film and Television Appreciation. New York: Sheed and Ward, Inc., 1960.

X. Graham, Peter, Dictionary of the Cinema.- New York: A. S. Barnes, 1968.

Y. Halas, John, and Roger Manvell, Technique of Film Animation. New York: Hastings House Publishers, 1968.

Z. Hardy, Forsyth, ed., Grieson on Documentary . New York: Praeger Publishers, 1972.

AA. Herman, Lewis, Educational Films: Writing, Directing, and Producing for Classroom, Television, and Industry. New York: Crown Publishers, Inc., 1966.

BB. Herman, Lewis, A Practical Manual for Screen Playwriting: For Theater and Television Films. New York: World Publishing Co., 1952.

CC. Higham, Charles, Hollywood in the Forties. New York: A. S. Barnes. 1968.

DD. Houston, Penelope, Contemporary Cinema. Baltimore; Penguin, 1963.

EE. Hughes, Robert, ed., Film: Book 2: Films of Peace and War

FF. Huss, R. and N. Silverstein, The Film Experience: Elements of Motion Picture Art. New York: Delta, 1968.

GG. Jacobs, Lewis. Introduction to the Art of the Movies. New York: Noonday Press, 1960.

HH. Jennings, Gary, The Movie Book, New York: Dial Press, Inc., 1963.

II. Kael, Pauline, I Lost It at the Movies. New York: Little Brown, 1968.

JJ. Kael, Pauline, Kiss, Kiss, Bang, Bang. Boston: Little Brown and Co.,

KK. Kauffman, Stanley, A World on Film. New York: Delta, 1967

LL. Knight, Arthur. The Livliest Art. New York: Mentor, 1959

MM. Kracauer, Siegfried. Theory of Film: The Redemption of Physical Reality. Fair Lawn: Oxford University Press, Inc., 1965.

NN. Kuhns, William and Robert Stanley, Exploring the Film. Dayton: Geo. A. Pflaum, Inc., 1960.

OO. Kuhns, William. Themes: Short Films for Discussion. Dayton: Geo. A. Pflaum, Inc.

PP. Lawson, John Howard. Film: The Creative Process: The Search for an Audio-Visual Language and Structure. New York: Hill and Wang, Inc., 1964.

QQ. Lennig, Arthur, Classics of the Film. Wisconsin Film Society Press, 1965.

RR. Lindgren, Ernest, The Art of the Film. New York: MacMillan, 1963.

SS. Lindgren, Ernest, A Picture History of the Cinema. London: Vista Press, 1960.

TT. McGowan, Kenneth, Behind the Screen. New York: Delta Books, 1967.

UU. Mallery, David, The School and the Art of Motion Pictures. National Association of Independent Schools, 1966.

VV. Mascelli, Joseph V., A.S.C., The Five C's of Cinmeatography: Motion Picture Techniques Simplified. Hollywood: Cinegraphic Publications, 1965.

WW. Montagu, Ivor, Film World, A Guide to Cinema. Baltimore: Penguin Books, Inc., 1964.

XX. O'Leary, Liam, The Silent Cinema. New York: E.P. Dutton, 1965

YY. Pincus, Edward, Guide to Film Making. Signet, 1969.

ZZ. Powdermaker, Hortense, Hollywood the Dream Factory. New York: Gossset and Dunlap, 1950.

Aa. Reisz, Karel, The Technique of Film Editing. Rev. Ed. New York: Amphoto, 1968.

Ab. Renan, Sheldon. An Introduction to the American Underground Film. New York: E.P. Dutton, 1969.

Ac. Rhode, Eric, Tower of Babel: Speculation in the Cinema. Philadelphia: Chilton Book Co., 1966.

Ad. Rotha, Paul in collaboration with Sinclair Road and Richard Griffith, Documentary Film: The Use of Film to Interpret Creatively and in Social Terms the Life of the People as it Exists in Reality, 3rd edition. New York: Hastings House Publishers, Inc., 1966.

Ae. Rotha, Paul and Richard Griffith, The Film till Now . London: Spring Books, 1967.

Af. Sarris, Andres, The American Cinema. New York: E. P. Dutton and Co., 1968.

Ag. Sheridan, Marion, et. al., The Motion Picture and the Teaching of English. New York: Appleton-Century-Crofts, 1965.

Ah. Skornia, Harry J., Television and Society: An Inquest and Agenda for Improvement. New York: McGraw-Hill Book Co., 1965.

Ai. Smallman, Creative Film Making. Collier, 1969.

Aj. Sohn, David. Film: The Creative Eye. Dayton: George A. Pflaum, 1970.

Ak. Spottiswoode, Raymond, Film and Its Techniques. New York: Hastings House Publishers, Inc., 1966.

Al. Spottiswoode, Raymond. A Grammar of the Film: An Analysis of Film Technique. Berkley: University of Claifornia Press, 1950.

Am. Stephenson, Ralph, Animation in the Cinema. NewYork: A. S. Barnes and Co., Inc., 1967.

An. Stephenson, Ralph and Jean R. Debrix, The Cinema as Art. Baltimore: Penguin Books, Inc., 1965.

Ao. Talbot, Daniel, ed., Film: An Anthology. Berkley: University of California Press, 1966.

Ap. Taylor, John Russell, Cinema Eye, Cinema Ear. New York: Hill and Wang, 1964.

Aq. Taylor, Tehodore, People Who Make Movies. Garden City: Doubleday and Company, Inc., 1967.

Ar. Wagner, Robert W. and David L. Parker, A Filmography of Films about Movies and Movie Making. Rochester: Eastman Kodak Co.

As. Warshow, Robert, The Immediate Experience: Movies, Comics, Theater, and Other Aspects of Popular Culture. New York: Athenium Publishers, 1970.

Publications:

A. Film Culture. Box 1499, G.P.O. New York, New York 10022.

B. Film News. 250 West 57th Street, New York, New York 10019.

C. Film Quarterly. University of California Press, Berkley, California 94720.

D. Media and Methods. 134 North 13th Street, Philadelphia, Pennsylvania, 19107.

E. Screen Education. Society for Education in Film and Television, 34 Second Avenue, London E. 17, England.

F. See. Screen Educators Society, 1307 South Wabash, Chicago, Illinois, 60605

Resource Packets:

The following packets are available from Eastman Kodak Company, prepared by their Consumer Markets Publications.

A. Outline for Teaching a Course in Basic Movie Making

B. Outline for Teaching a Course in Basic Photography.

C. Outline for Teaching a Course in Advanced Photography.

D. Outline for Teaching a Course in Dark Room Technique.

AUDIO VISUAL MATERIALS:

A. *An American Time Capsule.* Pyramid Films

B. *Animation - A Living Art Form.* Aims Instructional Media Services

C. *An Occurence at Owl Creek Bridge*. McGraw-Hill

D. *Ark.* Arthur Barr Productions

E. *The Art of Seeing*. Films Incorporated.

F. *Basic Composition*. Education Media Laboratories.

G. *Basic Principles of Film Editing*. American Cinema Editors, Inc.

H. *Brown Wolf*. Learning Corporation of America.

I. *Catch the Joy: Dune Buggies*, Phramid Films

J. *By the Sea*. Arthur Barr Productions

K. *A Chairy Tale*. International Film Bureau

L. *Cinderella*. Arthur Barr Productions

M. *The City I See*. Bureau of Film Associates

N. *The Creative Person in Richard Williams*. National Educational Television

O. *Dr. Heideggers Experiment*. Encyclopedia Britannica

P. *Dunes*. Holt, Rinehart, and Winston

Q. *The Educated Eye*. Bureau of Film Associates

R. *Facts About Film*. International Film Bureau

S. *Facts about Projectors*. International Film Bureau

T. *A Film About Film Making*. International Film Bureau

U. *Film Making Fundamentals*. Films Incorporated

V. *Film: The Art of the Impossible*. Learning Corporation of America

W. Flight--A New Awareness. Arthur Barr Productions.

X. Frank Film. Pyramid Films

Y. Full Fathom Five, Pyramid Films

Z. How Does a Picture Mean. Education Communications and Technology.

AA. How the West Was Won and Honor Lost II. McGraw-Hill

AB. Instructional Applications. Educational Media Laboratories

AC. Interpretations and Values. University of California.

AD. Island of Dreams: A Fable for Our Time. Texture Films, Inc.

AE. James Weldon Johnson. Oxford Films

AF. John's Train. Cantron Educational Films

AG. Joshua in a Box. Stephen Bosustow Productions

AH. Kevin. Churchill Films

AI. King of the Hill. Arthur Barr Productions

AJ. Legend Days Are Over. Pyramid Films

AK. The Lottery. Encyclopedia Britannica

AL. The Lady or the Tiger. Encyclopedia Britannica

AM. Leaf. Holt Rinehart and Winston

AN. Machine. Pyramid Films

AO. The Making of a Live TV Show. Pyramid Films

AP. Making Sense Visually. Association for Educational

AQ. Man Without a Country. McGraw-Hill

AR. Mass Media: Impact on a Nation. Guidance Associates

AS. Moebius Flip. Pyramid Films

AT. The Movies. Indiana University Audio-Visual Center

AU. Pandora's Box. Perspective Films

AV. Photography: A History. Educational Dimensions

AW. Photography: A Historical Survey in America. Sandak, Inc.

AX. Ponies. Oxford Film

AY. Putting Excitement into School Pictures. Educational Communication and Tech., AZ. The Question. Contemporary Films/McGraw-Hill

BB. Reading Poetry: Anabel Lee. Oxford Films

CC. The Reason Why. Bureau of Film Associates

DD. The Red Baloon. Bailey Films

EE. The Refiner's Fire. Doubleday Films

FF. A Rock in the Road. Film Associates

GG. Rodeo. McGraw-Hill

HH. The Searching Eye. Pyramid Films

II. The Simple Camera. Kodak

JJ. Sky. Contemporary Films/McGraw-Hill

KK. Solo. Pyramid Films

LL. Stained Glass: A Photographic Essay. Bureau Films Associates

MM. Take Time to See. Arthur Barr Productions

NN. Time Is. Contemporary Films/McGraw Hill

OO. The Truth of Fiction. McGraw Hill Films

PP. Turned On. Pyramid Films

QQ. Understanding Movies. Teaching Resources Corp.

RR. The Upturned Face. Pyramid Films

SS. Using Simple Cartridge Load Cameras. Educational Media Lab.

TT. A Visual Fable. Association for Educational Communications and Technology.

UU. Why Man Creates. Pyramid Films

VV. Witches of Salem: The Horror and the Hope. Learning Corp. of America

WW. Woof! Woof!. Contemporary Films/McGraw-Hill.

XX. Your Study Skills: Learning from Pictures

Where possible other selected films will be used to enrich and illustrate film technique.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Multi-Media audio presentation by the Media Center coordinator.

B. Display photographic essays and statements made by students.

C. Discuss with students the objectives and the basis for evaluation of their work.

D. Suggest certain activities students may engage in. Stress these are only suggestive but students are eccouraged to explore new ways of making a statement using film.

SUGGESTED APPROACH

A. Comparative: the relation of film to other arts.

B. Thematic: analysis of the content and values of films.

C. Aesthetic: relation of the material and formal elements of the medium

D. Creative: conception and production of films.

E. Psychological: emotional and intellectual effects on viewers.

F. Stylistic: a director's manner of directory and an actor's way of acting.

G. Historical: origin and development of film

COURSE OUTLINE:

A. Week 1: Introduction to Film Media

1. Multi-media presentation---"Media-Bridge to Understanding"

2. Vocabulary of Film Media

   a. Print:

      (1) A Creative Look at the Film Arts---J. Abi-Nader, Pp. 1-16.

      (2) The Liveliest Art---A. Knight, Pp. 56-106 and Pp. 173-188.

   b. Film:

      (1) How Does A Picture Mean

      (2) Photography: A History

      (3) Photography: A Historical Survey in America

      (4) Why Man Creates

      (5) Marshall McLuhan: The Medium Is the Message

3. Discuss material read and viewed.

4. Activities:

   a. Make a scrapbook or poster of pictures from newspapers or magazines in which camera angle plays a significant role.

   b. Make a poster on which you mount your favorite comic strip and label each frame according to the kind of shot.

   c. Make a storyboard for a commercial for an original product, service, or activity in your school.

B. Week 2: Introduce the Still Camera

1. Film:

   a. The Simple Camera
   b. Using Simple Cartridge Load Cameras
   c. Facts about film
   d. Facts about projectors

2. Print:

   a. Instructional sheets for different camera operations.
   b. Magazine or book devoted to photography. Look for pictures that are particularly good and study information concerning them.

3. Discuss material viewed or read.

4. Activities:

   a. Students display and discuss the good photographs they have found. They should tell why they believe them to be particularly effective.
   b. Hands-on activities for use with the simple camera:
      (1) Give a report (with photos) to the rest of class. Some suggestions for single shots:
         (a) People in love
         (b) Someone you like
         (c) Hands
         (d) Spring
         (e) Wind or rain
         (f) A friend who's flunked math
         (g) A teacher you think is great
         (h) Part of your town you think needs improvement
         (i) People who enjoy their jobs
         (j) Textures
      (2) Take a word, phrase, or favorite quotation and match it with a still, black and white photograph that expresses the same feeling.

C. Week 3: How to make a Film Statement

1. Film:

   a. Basic Composition
   b. How Does a Picture Mean
   c. Interpretation and Values
   d. Making Sense Visually
   e. A Visual Fable

2. Print:

   Materials in the Eastman Kodak packet relating to basic photography.

3. Discuss materials viewed and read.

4. Activities:

a. Tell a story or explore a theme through a sequence of black and white photographs. No words allowed. Show it to your classmates and see if your meaning is understood by having them put it into words.

b. With a group, plan a slide show combined with a song.

c. Invite a guest speaker who is a photographer from a local newspaper or free-lance to talk with class about his/her profession and display samples of work.

D. Week 4: Visual Perception and Visual Literacy

1. Film:

    a. The Art of Seeing
    b. The Educated Eye
    c. Take Time to See
    d. Time Is
    e. The Searching Eye
    f. Observing and Describing
    g. Signs, Symbols, Signals.

2. Print:

    Related readings from a variety of library sources.

3. Discuss material viewed and read as it is reported on.

4. Activities:

    a. Individual reports on reading done in library.
    b. Groups discussion to discover criteria for evaluation of future viewing. Review any other materials that were previously seen as needed, either by viewing or reading.
    c. Class discussion to agree on a general set of criteria for evaluation.

E. Week 5: Introduce Movie Production

1. Film:

    a. Film about Film Making
    b. Film Making Fundamentals
    c. Understanding Movies

2. Guest Speaker (s)

    These will be individuals who have participated in film festivals and have enjoyed successful experiences with the Super-8 camera. Involved will be the showing of some of their work.

3. Discussion of experiences.

4. Activities:

a. Hands-on activity with the Super-8. Make a movie demonstrating camera angles and action. Record a sound track explaining use of the camera. Prepare a story board and instructions for shooting and recording sound track. Group organization is necessary.

b. Secure discarded commercials from local TV studios on 16mm stock. Splice together a selection of interesting shots which illustrate interesting use of the camera of special effects and create a sound track explaining them. This may be an individual or group activity.

c. Use a comic book story and prepare a storyboard that might be used in making this into a filmed experience.

F. Week 6 and 7: Continue Working with Making Movies

1. Print:

A Creative Look at the Film Arts -- J. Abi-Nader, pp. 20-34.

2. Film:

a. Time Out of War
b. Help! My Snow Man's Burning Down!
c. Silences
d. The Guitarist
e. The String Bean
f. Leaf
g. Dunes
h. Hangman
i. The River
j. Night and Fog
k. Toys
l. La Jetes
m. Dream of Wild Horses

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3. Activities:

a. In groups discuss the visual images of several of the short film seen. Determine the techniques used to create the effects desired. Continue discussion in full class by reporting the conclusions of small groups.

b. Make a set of posters, one of ads printed in black and white and the other in color. Now make a recording of radio or TV (sound only) commercials. Try to select commercials advertising the same products as the posters. Contact TV stations for discarded 16mm commercials. Compare effectiveness of posters, posters with sound track, TV film commercials.

c. Critique film that is back and ready to be viewed.

d. Make a study of how much is spent on advertising; compare print TV-Radio.

e. Choose a song, story, or poem and write a visual treatment for it. Include with script a storyboard and shooting instructions.

f. Prepare a script and shooting instructions for a 30 or 60 second commercial as seen on TV. Use an original product.

G. Week 8: Plan for Major Film Project

1. Film:

    a. The Lottery
    b. Occurence at Owl Creek Bridge

2. Discuss techniques used in films.

3. Assign groups to begin work on a film statement using what they have learned. Limit production to 100 ft. or 2 cartridges of Super 8 film of 50 feet. Before filming begins, the following must be submitted:

    a. Script
    b. Story board
    c. Sound effects
    d. Equipment list

4. Check each step with group prior to filming.

H. Week 9: Film Appreciation

1. Review with students the criteria they have established for evaluating film or other visual media.

2. Film:

    a. Mass Media: Impact on a Nation
    b. The Critic and Odd Man Out
    c. The Movies
    d. Understanding Movies
    e. Interpreting Values
    f. Marshall McLuhan: The Medium is the Message

3. Print:

    A Creative Look at Film Arts - J. Abi-Nader, pp. 45-55/

4. Discuss with students what they have read and viewed.

5. Activities:

    a. Write a movie review, describing the movie in terms of shots and discussing film techniques.
    b. Sketch and write up a story board for a nursery rhyme.
    c. Watch a 15-second TV commercial and analyze it as a film sequence. Then write it up in story board fashion.

I. Week 10: Film Appreciation Continued

1. Film:

    a. American Time Capsule
    b. Catch the Joy: Dune Buggies
    c. Conformity
    d. Sky
    e. Glass
    f. The House
    g. Citizen Kane

2. Evaluate material viewed according to criteria. Focus on the

emotional impact and techniques used to achieve this purpose.

3. Activities:

   a. Theme - "How film reflects the spirit of the times."
   b. Take the theater section of the paper and examine several ads for:
      (1) To whom do most appeal?
      (2) Most popular kind.
      (3) What the nature of the films suggest about their audience.
      (4) Qualities of the film that are given the most attention in the ad.
      (5) Do they live up to their promotion?
   c. Survey adults about film study in the schools they attended. Ask what they think of it now? Do they think there is a need for it?

J. Week 11: Movies Treatment of Themes - Comedy and Adolescent Problems

1. Comedy: Old and New

   Since comedy is meant to be enjoyed, de-emphasize discussion after every film. Establish with the class some of the things people find humorous.
   Film:
   a. The Golden Age of Comedy
   b. The Rink (Charlie Chaplin)
   c. The Barber Shop (W.C. Fields)
   d. Two Tars (Laurel and Hardy)
   e. Big Deal on Madonna Street

2. Prints;

   The Livelies Art - A. Knight, pp. 39-50.

3. Adolescent Problems
   Film:
   a. No Reason to Stay
   b. The Summer We Moved to Elm Street
   c. The 400 Blows
   d. Phoebe
   e. On the Waterfront

4. Activity:

   View a film each day and discuss it critically. Have students express in a critical essay the way the film treats adolescents and their problems. If possible get them to tell what they thought and how they felt as they watched the films.

K. Week 12: Movies Treatment of Themes - The Documentary

1. Film:

   a. Good Night, Socrates
   b. The River
   c. Film and Reality
   d. San Pietro
   e. A Hard Day's Night

2. Print:

a. The Liveliest Art - A Knight, pp. 207-218
b. Cinema As Art - Stephenson and Debrix, pp. 201-237.
c. Film: An Anthology - D. Talbot, ed., pp. 238-248.
d. Documentary Film - P. Rotha
e. Television and Society - H. J. Skornia.

3. Activity:

Discussion and writing by the students about the ways film deals with truth. Attention to what is omitted and the producer's attempt to get the viewer to draw a particular conclusion. If necessary, view other documentaries to make the point.

L. Week 13: Movie Treatment of Themes - War

1. War: Causes, Results, Reactions

Film;

a. Neighbors
b. The Hole
c. Vivre
d. A Time Out of War
e. Memorandum
f. Night and Fog
g. The Shop on Main Street

2. Activity:

This film saturation approach - almost total immersion. Discussion centers on causes and results of ward and concludes with discussion and reaction in writing to the problem of individual suffering and the value of human life.

M. Week 14: Movies Treatment of Themes - The Western: Reality and Myth

1. Materials:

Film:

a. The Real West
b. My Darling Clementine
c. Song of the Prairie
d. Lonely are the Brave
e. Oxbow Incident

2. Print:

a. The Liveliest Art - A. Knight, pp. 119-124
b. The Western: From Silent to Cinerama B.N. Fenin and W.K. Simpson

3. Activities:

a. Writing of short critical reviews.
b. Film group consisting of a director, producer, cameraman, script writer, actor, editor, light, sound defend one of their "films".

c. Small group discussion.

N. Week 15: Movie Treatment of Themes - Art and Fantasy

1. Materials:

Film:

a. La Strada
b. String Bean
c. Corral
d. White Mane
e. Dream of Wild Horses
f. A Rock in the Road
g. Bicycle Thief
h. Conformity
i. By the Sea
J. Joshua in a Box

2. Print:

a. The Livelies Art - A. Knight, pp. 219-228 and pp. 257-267
b. Cinema as Art - Stephenson and Debrix, pp. 209-238.

3. Activities:

a. Discussion and writing centers on the following: creative idea and artistic use of techniques, analysis of sequences and relation to the whole film, symbolism, theme, and the psychological , emotional, and aesthetic response of the students.

b. Students will be encouraged to experiemnt with their own creatopms in this style.

O. Week 16: TV Production

1. Review terminology of film

2. Introduce new terms related to TV.

3. Introduce students to the operation of the VTR.

4. Variety of activities to familarize students with the operation of the camera and with being on TV.

5. Activities:

a. Prepare and film 30-second commercial.
b. Prepare and film 60-second commercial.
c. Prepare and film a public service announcement.
d. View and critique student filmed sequences that are ready.

P. Week 17:- TV Production

Groups plan and tape final TV project:

a. 15 minute news broadcast

    b. 15 minute dramatic presentation
    c. 15 minute talk show
    d. 15 minute game show
    e. Other type project decided by students

Q. Week 18: Project Evaluation

1. View and evaluate final projects

2. Course evaluation

EVALUATION:

I. OF THE STUDENT:

After completing the course, the student will:

A. be able to critically discuss the art of film.

B. have given both individual and panel oral reports.

C. have written in-class reviews of films as well as out-of-class reports and scripts.

D. have completed three major projects:

1. a film production

2. a research report

3. made posters and a bulletin board montage.

II. OF THE COURSE:

The course will be considered successful if the students:

A. demonstrate improved interpersonal skills while participating in group activities.

B. Show improved oral expression in discussion activities and oral reports.

C. Demonstrate knowledge of non-verbal statements through films they make.

D. Demonstrate a knowledge of terms necessary to discuss films critically by using them correctly in critical reviews.

E. Show responsibility by meeting deadlines.

F. Show development of creativity by the kinds and variety of projects attempted.

G. Demonstrate improved organizational ability by the quality and patterns of scripts and story boards submitted.

H. Show awareness of career possibilities by having completed investigative research.

I. Demonstrate possibility of an enjoyable hobby by enthusiasm displayed in activities.

J. Demonstrate improved ability to interpret persuasive visual stimuli by production of statements using the same techniques.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. Most of the objectives were realized.

B. Satisfactions were realized from students accomplishments.

C. Achieved personal growth for himself.

TITLE: COLLEGE SURVIVAL KIT

LENGTH: Eighteen (18) Weeks

CREDIT VALUE: ½ Credit

PREREQUISITE: The successful completion of at least two years of high school English

COURSE DESCRIPTION AND RATIONALE:

According to Toffler in Future Shock, "Tomorrow's illiterate will be the man who has not learned how to learn." Too many college bound students graduate from high school without ever having learned efficient study methods; test-taking techniques; proficiency in reading, writing, and listening; or to take notes, outline, spell, and to increase their vocabularies.

This course is geared for the college-bound student and will consist of an intensive review of the basic communication skills, and of practice in the composition skills vital to college-level performance: clear exposition, effective persuasion, forceful argumentation, critical analysis, and scholarly research.

ACHIEVEMENT LEVEL:

The student who enrolls in this course should have a reading level commensurate with his age and grade level. He/she should have definite plans for attending college and an earnest desire to review and/or learn the skills vitally needed for success in college.

TEACHER QUALIFICATIONS:

The teacher should have had at least two years experience in the teaching of upper level English courses.

COURSE OBJECTIVES:

This course is designed to:

A. correct obvious deficiencies in spelling, grammar, pronounciation, and usage.

B. improve skills in studying, note-taking, outlining, and precis writing.

C. develop proficiencies in vocabulary, critical thinking, and expository writing.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. handle both written and oral language with confidence.

B. show a marked improvement in his ability to read critically.

C. write effectively with a minimum number of mechanical errors, and no grammatical errors.

SUGGESTED STUDENT MATERIALS:

A. Blumenthal, Joseph C., English 3200. New York: Harcourt-Brace-Javanovich, Inc., 1972.

B. Carlton, Diedrich, et.al. Vocabulary for College Series, 2nd ed. New York: Harcourt-Brace-Jovanivich, Inc.

C. Feinstein, George W., Programed Spelling Demons. Englewood Cliffs, N.J.: Prentice-Hall.

D. Hardy, Zelma and Slate, Joseph, eds. Of This Time: Twenty-Seven Essays. Menlo Park, California: Addison-Wesley Publishing Co., 1970.

E. Hook, J. N. How to Write Better Examinations. College Outline Series. New York: Barnes & Noble, Inc., 1964.

F. McGraw-Hill Basic Skills System: Tools for Learning Success. New York: McGraw Hill Book Co., 1969-71. (self instructional books, pre and post tests, tapes covering areas of study skills, reading, vocabulary, spelling, and writing.

G. Moore, Robert H. Effective Writing. New York: Holt, Rinehart, and Winston, Inc.

H. Reference Handbook of Grammar and Usage. Glenview, Illinois: Scott Foresman, and Company, 1972.

I. Strunk, W. and White E.B. The Elements of Style. New York: The MacMillan Company., 1962.

J. West, W. Developing Writing Skills, Englewood Cliffs, N. J.: Prentice-Hall.

TEACHER RESOURCE MATERIALS:

A. Altick, Richard D. Preface to Critical Reading. New York: Holt, Rinehart, and Winston, Inc.

B. Bechtol, William M. Individualizing Instruction and Keeping Your Sanity. Chicago: Follett Publishing Company, 1973.

C. Blumenthal, Joseph C. English 3200. New York: Harcourt-Brace-Jovanovich, Inc., 1972. (tests and manuals)

D. Brown, William F. and Holtzman, Wayne H. Effective Study Guide. College Edition. San Marcos, Texas: Effective Study Materials, 1964.

E. Dale, Edgar, et al. Techniques of Teaching Vocabulary. Palo Alto, California: Field Educational Publications, Inc., 1971.

F. Morgan, Clifford T. and Deese, James. How To Study, 2nd Ed. New York: McGraw-Hill Book Co., 1969.

G. Morsberger, Robert E. How To Improve Your Verbal Skills. New York: Thomas Y. Crowell Co., 1962.

H. Murray, Donald M. A Writer Teaches Writing: A Practical Method of Teaching Composition. Boston: Houghton Mifflin Co., 1968.

I. Nelson-Denny diagnostic tests and manuals

J. Niles, Olive S., et al. Tactics in Reading II. Glenview, Illinois: Scott Foresman, and Co., 1964.

K. Pike, Harry E. "Survival Kit for the Gifted Student." English Journal, LIV (October, 1965), 640-3.

L. Riley, David. Freedom of Dilemma: Critical Readings in the Mass Media, Glenview, Illinois: Scott Foresman, and Co.

M. Roberts, Edgar V. Writing Themes About Literature. 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969.

N. Tanner, Bernard R. and Shutes, Robert E. Critical Thinking. Menlo Park, California: Addison-Wesley Publishing Co., 1973.

O. Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertations. 3rd ed. revised. Chicago: The University of Chicago Press, 1969.

AUDIO-VISUAL MATERIALS:

A. 16 mm. Film:

1. Build Your Vocabulary, 13½ min. Color. #541.
2. Building Better Sentences, 13½ min. Color. #567.
3. Debt to Past: Language & Communication, 16 min. Color. #4613.
4. Developing Reading Maturity: Comparative Reading, 11 min. Color. #5127.
5. Developing Reading Maturity: Critical Evaluation. 11 min. Color. #1330.
6. Developing Reading Maturity: Interpreting Meaning. 11 min. Color. #133
7. Developing Reading Maturity: The Mature Reader. 11 min. Color. #5123.
8. Developing Reading Maturity: Understanding Style. 11 min. Color. #1333.
9. Do Words Ever Fool You? 11 min. Color. #811.
10. Effective Writing: Research Skills. #7126.
11. Fun With Words: From Sentences to Paragraphs. 11 min. Color. #6320.
12. How to Study. 11 min. Color. #5121.
13. How to Take Notes. 6 min. Color. #2221.
14. Improve Your Pronunciation. 11 min. Color. #735.
15. Literature Appreciation: Analyzing Characters. 13½ min. Color. #768.
16. Making Sense With Sentences. 11 min. Color. #3113.
17. Observing and Describing. 12 min. Color. #6330.
18. Punctuation - Mark Your Meaning. 13½ min. Color. #566.
19. Reading Growth: Adjusting Your Reading Speeds. 13½ min. Color. #568.
20. Reading Growth: Getting the Big Ideas. 13½ min. Color. #5412.
21. Reading Growth: Reading Creatively. 13½ min. Color #564.
22. Reading Growth: Understanding Word Meanings. 13½ min. Color. #562.
23. Reading Improvement: Effective Speeds, 11 min. Color. #329.
24. Reading to Enrich Your Classwork. 13½ min. Color. #563.
25. Reading Improvement: Vocabulary Skills. 11 min. Color. #326.
26. Spelling is Easy. 11 min. Color #5316.
27. What is Active and Creative Reading? 12 min. Color #2334.
28. What is Effective Reading? 12 min. Color #1625
29. The Who and Why of Reading. 13 min. Color. #1624.
30. Why We Listen. 6 min. Color. #2219.
31. Your Study Skills: Reviewing For A Test. 11 min. Color. #637.

B. Filmstrips:

1. Conquering Composition. #FH5-1300; 16 FS; 8 Cas. $125.00
2. How To Listen More Effectively. #UN5-8045: 2-FS; 1 cas. $25.00.
3. How To Study. #JH5-7760; 5 FS; 3 cas. $55.00.
4. Logical Thinking. #RM5-0113; 1-FS; 1-Cas. $35.00
5. "Tips" on How To Study. UN5-7760; 5FS; 3 cas. $55.00

The above may be obtained from: Charles W. Clark Co., Inc.
Richard A. Haskell
Box 38669, Northlake Station
Dallas, Texas 75238

C. Multi-Media Laboratories:

1. Bergen Evans Vocabulary Program. #CD5-200; 10FS; 5 Cas; Manual. $104.0
2. Listening Your Way To Better English. #CL2-290; 18 Cas. Duplicating Masters. Guide. $100.90.

The above may be obtained from: Charles W. Clark Co., Inc.

3. Growing With Composition. SRA
4. Listening Progress Laboratory. Educational Progress Corp.

D. Records:

Building Spelling Skill. #LL1-33104: 1 LP. $5.95 Charles W. Clark Co., Inc.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Show and discuss some of the filmstrips on study skills.

B. Have the students unscramble a puzzle demanding writing techniques.

C. Give the students some diagnostic tests to determine in what areas they will have to concentrate.

SUGGESTED APPROACH:

This course should be as completely individualized as possible as not all students will need concentrated work in the same areas. In combination with this, a workshop/seminar approach could be used. At least two days a week should be spent with students independently studying in areas where they are weak.

COURSE OUTLINE:

A. Week 1

Give the diagnostic tests from the McGraw-Hill Basic Skills System

B. Week 2

1. Complete diagnostic tests and administer a reading test.

2. Begin individualistic program to be followed two days a week for at least 12 weeks.

C. Week 3:

1. Work on Systems for Study from McGraw-Hill.
2. Begin preparation for SAT Test.
3. Study Writing a Good Examination by J. N. Hook.

D. Week 4:

Cover listening and notetaking using records and handouts.

E. Week 5:

1. Study Skimming and Scanning Skills from McGraw-Hill.
2. Review outlining techniques, use Moore, Chapter 4, pp. 56-96.

F. Week 6:

1. Study Reading for the Main Idea from McGraw-Hill; only the textbook.
2. Review summarizing and study precit writing.
3. Write a precis.

G. Week 7:

1. Discuss style using Elements of Style as a starting point.
2. Write a descriptive essay.

H. Week 8:

Study paragraph structure and writing.

I. Week 9:

1. Study the process essay using Moore, Chapter 5.
2. Write a process essay using West, Chapter 7.

J. Week 10:

Review sentence structure thru A-V materials and Gould, Chapter 2,3; and Moore, Chapter 6.

K. Week 11:

1. Discuss processes of critical thinking using Moore, Chapter 8; Altick, Chapter 3.
2. Use current newspapers and practice differentiating between fact and opinion.

L. Week 12:

Study techniques of writing persuasive essay using Moore, pp. 263-269; write one.

M. Week 13:

Study techniques of an analytical essay using West, Chapter 8; write one.

N. Week 14:

Study techniques of the argumentative essay; write one.

O. Week 15-17

Cover critical writing and research techniques in preparation for writing a short research paper.

P. Week 18: Evaluation

Post tests should be given to determine amount of gain students have made throughout the course.

ADDITIONAL SUGGESTED ACTIVITIES

A. Keep a notebook for assignments, corrected themes, personal record of errors, scores, and comments.

B. Study various college catalogues concerning requirements for English courses.

C. Have a college student speak to the class concerning the value of a course such as "College Survival Kit".

EVALUATION:

I. OF THE STUDENT:

After completing the course, the student will:

A. determine the meaning of most words from context or from a knowledge of roots or affixes.

B. spell correctly the most commonly misspelled words in ordinary use.

C. structure sentences and paragraphs with an understanding of both effective communication and appropriate style.

D. read critically as determined by his ability to:

1. read academic materials for specified purpose.
2. read current material and discuss or write about it with discernment.
3. appreciate the various aspects of style thru demonstration in his written themes.

E. write effectively as determined by his ability:

1. to write with clarity and precision.
2. of demonstrating flexibility in writing for a psecific purpose and for a specific audience.

3. to organize material in a logical manner.

II. OF THE COURSE:

The course will be considered successful if:

A. three-fourths of the students have satisfield the performance objectives.

B. three-fourths of the students have made appreciable gains from pre-tests to post tests.

III. OF THE TEACHER:

The teacher will be considered successful if:

A. she has given adequate guidance by simple, direct suggestions.

B. she has helped the student overcome his individual weaknesses, develop self-confidence, and aspire toward additional intellectual growth.

TITLE: COMICS AS LITERATURE

LENGTH: Nine (9) weeks

CREDIT VALUE: Must be taken in conjunction with one additional nine-week course for ½ credit.

PREREQUISITES: Must be a junior or senior; must have passed two years of English if a junior and three years if a senior; must be passing all other subjects with a minimum of 70 at time of enrollment.

COURSE DESCRIPTION AND RATIONALE:

This elective course is designed to offer students insight into the comic strip form as a literary medium for reflecting the temperament, values, tastes, judgments, and attitudes of our society. Emphasis will also be placed on the value of the comic medium as a source of sheer enjoyment, apart from the more scholarly aspects of the comic form. Emphasis will be given to the different types and forms the comic has taken/takes.

The course will include reading for enjoyment, reading for purpose and critical evaluation of comics, reading for identification of style of the comic strip, plus original comic strip writing to involve the students in an imaginative and meaningful comment on life.

The rationale behind such a course as this includes the following: (1) the comic form is a universal method of communication; (2) each person can relate to this form, no matter what culture he is from; (3) much can be revealed and learned about people, the world & getting along with others through the comic form; (4) through an understanding of the comic process the individual can become more perceptive, sensitive, critical, and sympathetic with the people of the world and the world in general; (5) this course should be such that it will offer enjoyment for the student as well as educational value so that he may realize a practical purpose (in his everyday life) for studying the comics.

ACHIEVEMENT LEVEL:

Comics as Literature is designed for students who can read and think beyond just the surface meaning of words, who can think critically and rationally, and who have a serious intent behind their choice of this course. They should have completed at least two full-year courses in English.

TEACHER QUALIFICATIONS:

The teacher should be one who can readily communicate with all students. He/she should be an instructor who shares a genuine interest in the comic form along with his/her students. The teacher should be one who has had prior experience in teaching (2-3 years) and who has shown an energetic interest in the profession.

COURSE OBJECTIVES:

This course is designed to:

A. provide an enjoyable learning situation.

B. introduce the student to the basic terminology used in the writing of comics.

C. develop the student's ability to read, listen, and write in such a manner that he can go beyond the surface meanings in order to understand and appreciate the messages he is confronted with in the comic medium.

D. make the student aware of the techniques the creative comic writer use

E. introduce the student to literary forms which are used in comic writing such as parody, satire, and humor.

F. teach the student how to condense his own thoughts to the basic essentials in order to get across a comic or serious idea.

G. encourage creativity in the composing of original serious or humorous comic compositions or strips.

H. give the student a thorough history of the comics.

I. provide and encourage opportunity for career exploration in the fields of writing, comic writing, illustrative art.

J. publish original comic literature which the students create during the nine week period.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. define key terms relating to the history and writing of the comic.

B. identify types of comic strip forms.

C. identify, define, and write original examples of literary devices used in the comic writing process.

D. listen critically to the spoken word and intelligently interpret the message being conveyed.

E. see/interpret the comics as a medium for portraying humor and everyday life.

F. see the relationship between the heroes of ancient and modern man.

G. see society as portrayed in the comic form.

H. see relationships between a recognized novel and its comic counterpart, "Classics Illustrated Comics."

I. discuss intelligently all of the above both orally and in written form

J. see available opportunities for one interested in pursuing a career in the comic field.

K. see how the comic form reveals the most universal of human emotions and relations.

L. read various forms of comic writing and relate the content in other formats such as in essay forms.

M. write original comic interpretations of life situations (real or imagined), write a historical comic strip, write an editorial cartoon and explanation, write a parody of a favorite poem.

N. work successfully in a group project of creating an original comic effort ---- strips, editorial cartoons, parody, satire.

BEST COPY AVAILABLE

SUGGESTED STUDENT MATERIALS:

A. "A Career for You in the Comics", Newspaper Comics Council, Inc.

B. "Cavalcade of American Comics", (a history), Newspaper Comics Council, Inc

C. "Classics Illustrated Comics", (one selected by students for individual reading as a group or as individuals).

D. Comic Books, (favorites brought by individual students).

E. Dallas Morning News, comic section and editorial cartoon.

F. DeBartolo, Dick and Clarke, Bob. Madvertising. New York: New American Library (Signet Books), 1972.

G. Jacobs, Frank, Mad For Better or Verse. New York: New American Library Signet Books), 1968.

H. Mad Magazine (current copy of the month).

I. Short, Robert L., The Gospel According to Peanuts. New York: Bantam Books, 1965.

TEACHER RESOURCE MATERIALS:

A. Daniels, Les, COMIX: A History of Comic Books in America.

B. Feiffer, Jules, The Great Comic Book Heroes.

C. Fuchs, Wolfgang, and Reitberger, Reinhold, Comics: Anatomy of a Mass Medium. Boston: Little, Brown, and Co., 1970.

D. The Harvard Lampoon.

E. Mad Magazine.

F. Schulz, Charles, A Peanuts Treasury

G. Steranko, J., History of Comics.

AUDIO-VISUAL MATERIALS:

A. "Milestones in Animation", Five of the earliest Walt Disney Cartoons

(Steamboat Willie","Skeleton Dance", "Flowers and Trees", "Three Little Pigs", "Old Mill".) 16 mm film

B. "Truth About Mother Goose", and "S mposium on Popular Songs", Deluxe Cartoon Parade "C". 16 mm film

Both above are available from Association of Instructional Materials; 866 Third Avenue, New York, 10022. Local division: 8615 Directors Row, Dallas, Texas 75247. Phone: 214/638-6791
Rental fees: "Milestones...." - $30.00 (5 reels, 40 minutes)
"Truth..."...... - $12.00 (2 reels, 35 minutes)

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Show the pioneer cartoons listed just above as an impetus for discussion of what people have found humorous down through the years.

B. Listen to representative comic record albums (Lily Tomlin, Fannie Flagg, Bill Cosb , etc.) for enjoyment; and for discussion of what we find amusing as well as of what forms comedy takes. Also include range of topics comedians use.

C. Put up a bulletin board relating to comics and the comic form.

D. Hang attractive comic posters around the room.

SUGGESTED APPROACH:

The proposed approach should be a thematic one, including the themes used in comic strip writing, the types of comics, and the history of the comic strip.

COURSE OUTLINE:

A. Week 1

1. Introduce the course: films (Disney cartoons), recordings.
2. Discuss humor: why we laugh, what we laugh at.
3. Discuss forms humor takes.
4. Read and discuss "Cavalcade of American Comics" (history).
5. Take notes on terminology used in the comic form and on characteristics of comics.
6. Make long-range assignments:
    a. Classics Illustrated choice to be ordered/read.
    b. Unabridged novel form of CI comics and choice to be ordered/read.
    c. Each student is to choose a comic strip appearing in a daily paper; he is to follow it daily, filling in the information on the outline provided. This will be turned in and discussed toward the close of the course.
7. Mention extra credit suggestion:
    Find literary allusions in comics. Portray these in notebook or poster form. Explanations should be included.
8. Mention that we will try to set aside each Friday as a free reading/discussion day for each student to bring his own favorite comic books to read in class.

B. Weeks 2 and 3

1. Read and discuss "Humor and Everyday Life" and "Society as Portrayed in Comics," from the teacher resource book COMICS: Anatomy of a Mass Medium.
2. Read and discuss representative Peanuts comics (mimeographed) and the book The Gospel According to Peanuts by Robert L. Short.
3. Listen to the Broadway musical You're a Good Man, Charlie Brown. Students should list examples of humor of everyday life depicted in the musical. Discuss these lists. Discuss individual songs in depth.
4. Write an original comic strip (using own characters) illustrating some example of a humorous incident in everyday life. (Before this discuss form characteristics.)

C. Week 4

1. Read and discuss the topic "Super-heroes" in the comics from COMICS: Anatomy of a Mass Medium.
2. Discuss history of the super-hero in literature throughout the years- from myth to present.
3. Discuss and define the anti-hero as evidenced in recent years through the mass media. Use Peanuts (Charlie Brown) as example.
4. Write an essay on individual ideas of how society has influenced the concept of the anti-hero today as opposed to the super-hero.

D. Week 5

1. Take notes and discuss the term parody.
2. Read and discuss mimeographed examples from MAD For Better or Verse.
3. Write an original parody of a favorite poem. Be certain to tell the students in advance to bring their poem with them. Read and discuss these.
4. Take notes and discuss the term satire. Use examples from MADvertising.
5. Read and discuss the current issue of MAD. Students will be required to bring a copy with them. Two may go in together and buy a copy to share.
6. Have students work in pairs on an original satire on a topic of their own choosing. Have them also depict this in comic strip form.

E. Weeks 6 and 7

1. Discuss what an editorial (prose form) is. Give students a mimeographed example and read together. Discuss/define purposes and characteristics of an editorial.
2. Students should be required these weeks to bring a copy of The Dallas Morning News with them each day.
3. Discuss and study the editorial cartoon. Use mimeographed copies of representative cartoons, plus those from current newspapers.
4. Create an original editorial cartoon to go along with a prose copy of an original editorial on the same topic.
5. Discuss "Criticism and Censorship" from COMICS: Anatomy of a Mass Medium. Relate to previous study of editorials.
6. Students should bring to class their copy of the Classics Illustrated comic books chosen earlier (either on an individual or class set basis). They should have completed the reading of the novel in its complete form.

7. Discuss similarities and differences between the two forms including whether one is superior or inferior to the other and why.
8. Write a personal critique evaluating the merit of the original as opposed to the comic form.

F. Week 8

1. Discuss briefly the topic "Can Comics Infleunce Behavior of Society? and To What Extent Do Comics Infleunce Society."
2. Discuss students' personal assessments of the value of comics as a literary form. Students should be able to draw critical conclusions from their study thus far.
3. Spend one or two days toward the end of this week in discussion of the outside comic strip which students have been reading and commenting on.
4. Read and discuss the pamphlet entitled "A Career for You in the Comics."
5. Begin final test....(See ninth week.)

G. Week 9

1. Students are to spend these last five days working in small groups.
2. Their assignment should include the following:
    a. Choose a topic compatible to each member.
    b. Illustrate some aspect of the topic in the following forms:
        (1) prose (editorial)
        (2) parody
        (3) satire
        (4) editorial cartoon (single panel/frame)
        (5) single frame cartoon
        (6) comic strip

ADDITIONAL SUGGESTED ACTIVITIES:

A. Find a show films in which there is a "hero," "anti-hero," satire, or parody.

B. Take field trips to newspaper editorial offices.

C. Invite an area editorialist in to talk with the students.

D. Attend a movie or play of a comic nature.

EVALUATION:

I. OF THE STUDENT:

After completing the course, the student will:

A. be evaluated on his understanding and ability to use historical and basic terms covered during the course.

B. be evaluated on the quantity and the quality of his written work.

C. Be evaluated on his participation in class discussions and the validity of that discussion.

D. be evaluated on his ability to listen and interpret the message conveyed.

E. be evaluated on his ability to work effectively and fruitfully with those in his groups.

Note: Consideration will be given (in evaluating projects which involve artistie finesse) that some will not be as able to produce excellent results as others.

II. OF THE COURSE:

The course will be considered successful if:

A. 2/3 of the students complete all written assignments.

B. 2/3 of the students make passing marks on written and oral tests.

C. 2/3 or the students complete outside parallel assignments.

D. At least several students are encouraged to go beyond the course outline and pursue knowledge from additional sources.

E. There is evident enthusiasm and interest shown by the students in completing class activities.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. The students meet the requirements outlined in II.

B. The students show a genuine interest in and a desire to learn more about the subject matter.

C. The students show marked enthusiasm.

TITLE: CREATIVE WRITING

LENGTH: Eighteen (18) weeks

CREDIT VALUE: ½ credit

PREREQUISITE: 2 units of English

COURSE DESCRIPTION AND RATIONALE:

This course is designed for the student who enjoys expressing his thoughts in both prose and poetry and who wants to develop his talent. The art of poetry, short story writing, and creative expression will be explored, discussed, and practiced. As a culminating activity, students will be encouraged to prepare selections to be submitted for publication.

This course will include reading, writing, listening, and discussion. In reading, the emphasis will be on recognizing styles of writing and tricks of the trade. The approach will be that of analysis. In writing, the emphasis will be on individual talent, although the student will be asked to demonstrate facility in both short story writing and essay or poetry writing. There will be no formal grammar, although variety in sentence patterns will receive proper attention. Vocabulary will consist of searching for the exact word to convey the meaning in the composition.

ACHIEVEMENT LEVEL:

The student who enrolls for this course should be one who has made previous attempts at writing essays, stories or poems for contests or for pleasure.

TEACHER QUALIFICATIONS:

The teacher should have the ability to write well and the habit of writing whether for publication or not. He/she must be empathetic, as well as an expert reader and editor, so that comments on and about the student's paper will not be its epitaph but a prelude to further learning. The teacher should have an unflagging interest in the processes by which students learn to use language effectively and richly. He/she should have had at least two to three years of experience in teaching.

COURSE OBJECTIVES:

This course is designed to:

A. show a student a sampling of the various genres and styles of writing.

B. demonstrate the techniques of creative writing in both poetry and prose.

C. encourage the student to write creatively.

D. recognize the student for his work.

PERFORMANCE OBJECTIVES:

At the end of the course, the student will be able to:

A. see material for creative writing in his own experiences and observations.

B. describe in prose and/or in verse, people, places, and experiences in such a way that the reader will get the impression which the writer wishes to convey.

C. express thoughts, opinions, and ideas in verse and/or in the personal essay.

D. discuss various techniques used by the creative writer in prose and verse.

E. write a short story in which
   1. the action results from the character
   2. the theme, style, and form are complementary to one another and to the characterization and action.

F. write a series of poems or essays.

G. write a scene for movie or television.

SUGGESTED STUDENT MATERIALS:

A. Hull, Helen, ed. The Writer's Book. New York, Barnes and Noble, Inc., 1966

B. Perrine, Laurence. Sound and Sense. New York, Harcourt, Brace and World, Inc., 1956.

C. The Writer's Eye. Waco, Texas, Hart Day Leavitt, Library Binding Co., n.d.

D. Roger's New Pocket Thesaurus in Dictionary Form. New York, Washington Square Press, 1970

E. Wolfe, Don and Ruth Nelson. Enjoying English 12. Dallas, L.W. Singer Company, 1966.

TEACHER RESOURCE MATERIALS:

A. "A Thousand Topics for Composition: Revised," Illinois English Bulletin, IATE, Jan., 1971.

B. Art of Seeing. Jamaica, New York, Eye Gate, n.d.

C. Author and Journalist (a monthly publication for writers)

D. Buell, Lawrence. The Design of Literature. West Haven, Connecticut, Pendulum Press, 1973.

E. Capote, Truman. *The Grass Harp and a Tree of Night*. New York, Signet Book from New American Library, 1951.

F. Carlson, Ruth Kearney. *Sparkling Words: Two Hundred and Twenty-Five Practical and Creative Writing Ideas.* Geneva, Illinois, Paladin House Publishers, 1973. (Distributed by N.C.T.E.)

G. *Creative Writing* (magazine published 6 times per year by National Poetry Press, Los Angeles, California).

H. Freeman, William, comp. *Dictionary of Fictional Characters* (New Edition). Boston, The Writer, Inc., Publishers, 1973.

I. Marrielees, Edith Ronald. *Story Writing.* Boston, The Writer, Inc., Publishers, 1973

J. Olmstead, John, *The Design of the Narrative*. West Haven, Connecticut, Pendulum Press, Inc., 1973.

K. Pierce, Barbara B. and Robert B. Pierce. *The Design of Poetry*. West Haven, Connecticut, Pendulum Press, Inc., 1973.

L. Pinto, Vivian di Sola. *Crisis in English Poetry 1880-1940.* New York, Harper and Rowe, 1958.

M. Sanders, Gerald. *A Poetry Primer*. New York, Rhinehart, 1957.

N. *Seeing Creatively*, Jamaica, New York, Eye Gate, n.d.

O. Shefter, Harry. *Shefter's Guide to Better Compositions.* New York, Washington Square Press, 1967.

P. Stegner, Wallace E., ed. *et al.*, *Modern Compostion Book 6.* New York, Holt, Rinehart and Winston, Inc., 1965.

Q. *The Writer* (magazine published monthly for those interested in literary pursuits). Boston, Mass.

R. *Webster's Synonyms, Antonyms and Homonyms*. New York, Ottenheimer Publishers, Inc., 1962.

S. *Young America Sings*. National High School Poetry Press, Los Angeles, California (semi-annual anthology).

T. *Young America Speaks*. National High School Essay Press, Los Angeles, California (semi-annual anthology).

AUDIO VISUAL MATERIALS:

A. Nonverbal 16mm films, as appropriate

B. "The Educated Eye" (14-minute color film for creative writing).

C. "The Searching Eye" (18 minute color film by Sam Bass for Eastman Kodak Company).

D. "Why Man Creates" (22 minute color film by Kaiser Aluminum).

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Display compositions and poems written by students in earlier courses.

B. Display copies of student anthologies of poetry, stories, and essays.

C. Have a published writer from the surrounding community to talk to the class about his experiences.

D. Show the film, "The Educated Eye."

SUGGESTED APPROACH:

The approach will be that of a workshop with individual attention when needed by the student. The students will perform critical functions for one another when possible.

COURSE OUTLINE:

A. Write a personal inventory to help discover material for creative writing.

B. Study the use of observation and sensory words in personal essay and in class writing assignments.

C. Study the use of description and imagery and practice writing descriptive paragraphs.

D. Study the methods of characterization and practice writing characterization.

E. Study the use of setting, plot, and theme in the short story and practice these in writing assignments.

F. Write a short story.

G. Study the techniques of poetry writing and write poetry.

. EIGHTEEN WEEKS'LESSON PLAN FOR CREATIVE WRITING

A. Week 1: What Can I write About?

1. Discuss both teacher's and students objectives.
2. Take inventory of experiences and observations of scenery, people.
3. Discuss the nature of creative writing.
4. Assignment: Write a personal essay. Possible ideas for topics can be found in "A Thousand Topics for Composition: Revised" in Illinois English Bulletin.

B. Week 2: Description

1. Study and discuss "Imagination and Experience" in The Writer's Book, pp. 40-55.
2. Write a creative description of a place.
3. Write a creative description of a person.
4. Write a creative description of an event.
5. Assignment: Revise and rewrite.

C. Week 3: Characterization

1. Read and discuss "Plot or Character - Which?" In The Writer's Book, pp. 163-171.
2. Write characterization of a person who might make a good main character in a short story.
3. Read and discuss characterization in class.
4. Revise personal essay for National High School Essay Contest.

D. Week 4: Setting

1. Study "People You Remember, Places That Speak" in Enjoying English, pp. 124-130.
2. Study "Establishing Mood" in Enjoying English, pp. 131-135.
3. Write a description of a setting for a story which takes place in
   (a) a large high school
   (b) a small farm
   (c) a rural community
   (d) a small town
   (e) a large city ghetto or any of the other choises, p. 138 in Enjoying English 12.
4. Discuss the tone, accuracy, and interest of these descriptions.

E. Week 5: Plot and Theme

1. Study "How a Crisis Reveals Character", pp. 140-143 in Enjoying English 12.
2. Study "Conflict and Plot" in The Writer's Book, pp. 68-74.
3. Study "Analyzing a Great Short Story" from Enjoying English 12. pp. 114-121.
4. Find and bring to class, stories to use for practice in pointing out the theme, outlining the plot, determining the point of view, describing the character and the setting.
5. Assignment: Decide on a main character, setting, theme, and point of view for a story and outline the plot.

F. Weeks 6, 7, and 8: Writing the Short Story

1. Work on writing the short story in class with the help of the teacher in individual conferences.
2. Ask the following questions as the story is being written:
   (a) Are the characters believable; do they evoke the attitude I desire the reader to have?
   (b) Does the description of the setting help to establish the tone of the theme in the story?
   (c) Does the story have a theme? Is it implicit or explicit?
   (d) Does the action help to define the character and the theme?
   (e) Is the style clear and interesting and does it add to the value of the work?
   (f) Is the dialogue effective? Use pp. 144-145 in Enjoying English 12.
3. Read your story to the group for possible suggestions and comments.
4. Read "How to Write for the Clicks," pp. 124-135, The Writer's Book.
5. Read "Techniques of the Modern Short Story," pp. 111-123, The Writer's Book.

6. Assignment: Revise and rewrite your story; prepare an acceptable manuscript of your story and send a copy to one of the places suggested in The Writer. Turn carbon or second copy in for teacher evaluation.

G. Week 9: What is Poetry?

1. Distribute copies of "A Poet Speaks from the Visitors' Gallery," written by Archibald MacLeish, pp. 131-132 in Sound and Sense.
2. Discuss the importance of poets. Discuss the irony of MacLeish's particular situation of later having lines from his poetry used in an attempt to discredit him.
3. Discuss "What is Poetry," pp. 3-18 in Sound and Sense.
4. Discuss famous definitions of poetry.
5. Assignment: Write a definition of poetry.
6. Discuss definitions and select the most effective ones for a bulletin board display.

H. Week 10: Images

1. Discuss "Imagery," pp. 40-47 in Sound and Sense.
2. Discuss "Figurative Language I," pp. 48-62 in Sound and Sense.
3. Discuss "Figurative Language II," pp. 62-84 in Sound and Sense.
4. Study "Figurative Language III," pp. 85-105 in Sound and Sense.
5. Assignment: Practice using the following types of figurative language: metaphor, personification, metonymy, symbol, allegory, paradox, overstatement, understatement, and irony.
6. Assignment: Use Enjoying English 12, pp. 349-352, "Golden Sentences."

I. Week 11: Musical Qualities in Poetry

1. Study "Musical Devices," pp. 134-147 in Sound and Sense.
2. Study "Rhythm and Meter," pp. 148-166 in Sound and Sense.
3. Study "Sound and Meaning," pp. 167-182 in Sound and Sense.
4. Assignment: Do exercise p. 176 in Sound and Sense. (Select the more successful of a pair of quotations in the way the sound is adapted to sense.)

J. Week 12: Sensory Perceptions

1. Provide sensory experiences for the class using lights, music, color, taste, and smells.
2. Have the class write following these experiences. Try for poetic expression.
3. Read "Patterns in Poetry," pp. 183-197 in Sound and Sense.
4. Explain, discuss, and practice writing the Dylan Thomas portrait, Ezra Pound couplet, form poetry, syllable poetry, sonnet, limerick, and free verse.
5. Read "Poetry at the Mid-Century," pp. 264-272 in The Writer's Book.
6. Read "On the Teaching of Poetry," pp. 273-282 in The Writer's Book.
7. Assignment: Revise and rewrite one or more of the pieces of verse you practiced writing and turn in for entry in the literary contest sponsored by the National High School Poetry Press, Los Angeles, California.

K. Week 13: Dramatic Poetry

1. Study dramatic monologue.
2. Create characters by answering questions posed by other students.
3. Create interplay between characters by having a pretended random meeting in a public restaurant, airport, etc.
4. Assignment: Write a dramatic monologue. Act out the monologue.

L. Week 14: Narrative Poetry

1. Discuss characteristics of epics.
2. Discuss coventions of ballads.
3. Discuss the part of the hero in narrative poetry.
4. Discuss tragic elements possible in narrative poetry.
5. Assignment: Select a current event from the newspapers and write a narrative poem using details from the story.

M. Week 15: Experiments in Poetry

1. Discuss Ogden Nash's techniques. Try coining words.
2. Discuss E.E. Cummings. Try using arrangement for special effects.
3. Discuss serpentine verse. Try writing a verse beginning and ending with the same word.
4. Work on repetition of words, phrases, and entire lines.

N. Week 16: Poetry's Place Among the Arts

1. Use pictures, photographs, or transparencies for overhead projector to ullustrate a poem selected or written.
2. Use background music or other accompaniment to enhance oral reading of a poem selected or written.
3. Produce a choral reading of a famous poem or a student's original poem.

O. Week 17: Writing for the Media

1. Study "Writing for the Screen," pp. 283-292, *The Writer's Book*.
2. Study "Writing for Television," pp. 297-311, *The Writer's Book*.
3. Assignment: Work on scenes for screen or television.
4. Co-operate with filmmaking class in filming scenes written in creative writing class.

P. Week 18: A Literary Profession

1. Read "The Chances Against the Beginning Writer," pp. 102-110, *The Writer's Book*.
2. Read "The Literary Life," pp. 340-353, *The Writer's Book*.
3. Fill out evaluation of the course.
4. Fill out opinion survey.

ADDITIONAL SUGGESTED ACTIVITIES

A. Write letters discussing current events and personal interests to students who, twnety years from now, will follow in the same school.

B. Keep a journal for reflection upon ordinary daily experiences and their significance.

C. Describe a significant event in life which turns out quite the opposite from what had been expected.

D. Describe a personal experience in three different ways: sympathetically, antagonistically, and objectively.

E. Use the formula "experience plus emotion plus meaning" as a basis for personal essay in which an attempt is made to isolate an experience that is frequently recalled, to search for a meaning in the experience which will add understanding of the pattern of one's life.

F. Compile a file of clippings from newspapers and magazines to provide human interest material for creative writing.

G. Consider a daydream that persists in the mind of an imaginary character and the effect of this dream on his actions.

H. Describe the hour after getting up, with images of the five senses.

I. Write an explanation of commonplace action with scrupulous clarity and precision, the humor coming from scientific examination of something taken for granted: how to thread a needle or how to steal candy from a baby, etc.

J. Project yourself imaginatively into the thought and feelings of a figure or object in a painting.

K. Compose spontaneous chants while walking through the school patio in spring; noting color, listening for sounds.

L. Retell a passage in a story in someone else's style, such as the short sentences of Hemingway or the long, complex sentences of Dickens.

M. Determine whether or not a story conforms to literary principles contained in Poe's essay on criticism.

N. Show the similarities between a bullfight, a tennis match, and a play in structure (plot, development, climax, denouement), entertainment value, conflict, etc.

O. Analyze the psychological impact of anticipation, participation, and reminiscence.

P. Reflect upon the nature of evil-- what it is, how it is explained, and how a young person comes to terms with it.

EVALUATION:

I. OF THE STUDENT

At the end of the course:

A. Given personal experiences and observations, the student will be able to take notes for use in a short story for possible publication.

B. given notes on personal experiences and observations, the student will be able to describe in prose and in poetry; people, places, and experiences in such a way that the reader will get the impression which the writer wishes to convey.

C. Given thoughts, opinions, and ideas from his note, the student will be able to express these items in verse and/or in a personal essay.

D. Given techniques of three prose writers, the student will be able to discuss their various techniques.

E. Given instruction from text and teacher and given his notes on plot, character, theme, and style, the student will be able to write a short story in which the action results from the character and the theme, style, and form are complemental to one another and to the characterization and the action.

F. Given a choise of topics and notes on his personal experiences and observations, the student will be able to write a personal essay.

G. Given notes on styles and techniques in poetry, the student will be able to write a series of poems or one long narrative poem or ballad.

H. Given notes on techniques used in writing for the media, the student will be able to write a scene for either movies or television.

II. OF THE COURSE:

This course will be considered successful if:

A. two thirds of the students write an acceptable short story in which the emphasis is on character and theme.

B. two-thirds of the students write a series of poems or one long narrative poem, ballad, or a personal essay.

C. two-thirds of the students write a scene for movies or television.

D. two-thirds of the students submit at least two manuscripts for publication.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. he/she has served the purpose of clearly describing the goals and objectives of the course.

B. he she has served as a resource person and objective emphatetic reader.

C. he/she has encouraged the students to take the lead in the learning process.

D. he/she has given individual help and encouragement when needed.

TITLE: HEROES IN LITERATURE

LENGTH: Nine weeks

CREDIT VALUE: Must take additional nine weeks course for ½ credit.

PREREQUISITE: The student must have successfully completed two years of high school English.

COURSE DESCRIPTION AND RATIONALE:

This course will explore the concept of the hero as depicted in all avenues of communication with emphasis on literature. It will trace the development of heroic characters beginning with godlike and mythological figures such as Superman, Prometheus, and Heracles. It will also include the mysterious Byronic hero and conclude with the unorthodox American heroes in Hemingway's novels, in Death of a Salesman, in Peanuts' cartoon series. The hero will also be viewed as he appears in other forms of communication such as television and films. It is designed to give the student reading, writing, and discussion experiences related to heroic ideas and individuals.

ACHIEVEMENT LEVEL:

A student entering the course should have a ninth grade reading level ability. He should have a basic understanding of relationships and concepts in literature and history.

TEACHER QUALIFICATIONS:

The teacher of this course should have a knowledge of and appreciation of mythological, literary, dramatic, and contemporary media heroes. He/she should have a basic understanding of motives behind heroic or anti-heroic behavior.

COURSE OBJECTIVES:

At the end of this course, the student will be able to:

A. identify, in writing, at least five legendary and mythological figures and the chief achievement of each.

B. list, in writing, five characteristics of the Byronic hero, including examples from his works.

C. compare and contrast, in group discussion, ancient heroes with twentieth century heroes, applying given sociological and philosophical implications.

D. create an original heroic tale in poem, story, or myth form.

E. analyze purpose and technique of selected writers as biased, objective, realistic, exaggerated, understated, fiction, or non-fiction.

F. read and evaluate orally and in writing selected myths, plays, short stories, novels, poetry, newspapers, magazines, and cartoons which deal with the characteristics and deeds of heroic men and women.

G. explain, in writing, heroes who are motivated by the four quest motifs: love, social order, honor, and glory, victory.

H. explain, in a group discussion, heroic traits observed in newspaper and magazine articles illustrating explanations with pictures the student has collected.

I. identify characteristics of contemporary cartoon series heroes, such as Charles Schultz's Peanuts.

SUGGESTED STUDENT MATERIALS:

A. Byron's collected works.

B. Hamilton, Edith. Mythology: Timeless Tales of Gods and Heroes. New York: The New American Library, 1942.

C. Hemingway, Ernest. For Whom the Bell Tolls. New York: Scribner, 1940.

D. Rollin, Roger B., ed. Hero/Anti-Hero. New York: Webster/McGraw-Hill, 1973.

E. Schultz, Charles. You're a Winner, Charlie Brown. Waco, Texas: Library Binding Company.

F. Schultz, Charles. You're My Hero, Charlie Brown. Waco, Texas: Library Binding Company.

G. Schultz, Charles. You're the Greatest, Charlie Brown. Waco, Texas: Library Binding Company.

H. Superman Comic Books.

TEACHER RESOURCE MATERIALS:

A. Cottler, Joseph. Heroes of Civilization. Boston: Little, Brown & Co., 1959.

B. Eliot, T. S. "Ulysses, Order, and Myth," Critiques and Essays on Modern Fiction. ed. John W. Aldridge. New York: Ronald Press, 1952.

C. Green, Roger Lancelyn. Heroes of Greece and Rome. New York: Walck, 1961.

D. Giraud, Raymond. The Unheroic Hero. New Brunswick: Octagon Press, 1961.

E. Ihab, Hassan. "The Anti-Hero," The Odyssey Reader. ed. Birk and Birk. New York: The Odyssey Press, 1969.

F. Jobes, Katherine T., ed. Twentieth Century Interpretations of Old Man and the Sea: A Collection of Critical Essays. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1968.

G. Lutwack, Leonard. Heroic Fiction; the Epic Tradition and American Novels of the Twentieth Century. Southern Illinois University Press, 1971.

H. Praz, Mario. The Hero in Eclipse in Victorian Fiction. Translated by Davidson Angus. New York: Oxford University Press, 1969.

I. Reitberger, Reinhold and Fuchs, Wolfgang. Comics: Anatomy of a Mass Medium. Boston: Little, Brown, & Co., 1971.

J. Trilling, Lionel. Freud and the Crisis of Our Culture. Boston, 1955.

AUDIO-VISUAL MATERIALS:

A. 16 mm films

1. Greece: The Golden Age. (24 min. 1425).
2. Literature Appreciation: Analyzing Characters. (13½ min. 768).
3. The Struggle for Women's Rights. Texas Power and Light Company.

B. Filmstrips

1. Evslin, Bernard. Heros, Gods, and Monsters of the Greek Myths. Spoken Arts (GM-6). $39.00.
2. Hemingway, Ernest. Ed. Dimensions (708) 2FS $ 2 cassettes. $39.00.
3. Hero Worship. Popular Science Publishing Company, 1966.
4. Miller, Arthur. Death of a Salesman. EAV(FS) Caedmon(cassette).

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Using the group discussion format, draw comparisons between Heracles and Superman (Clark Kent) based upon the reading of mythological accounts of Heracles and the Superman comic books and television shows.

B. Explain and discuss heroic actions or physical traits in magazine pictures and newspaper articles students have found.

SUGGESTED APPROACH:

The thematic approach will be used with emphasis placed on a chronological development and comparison of the major hero-types through as many literary genrés as time permits.

COURSE OUTLINE:

A. Week 1: What is a hero?

Communication skills: speaking, listening.

1. Compare, in group discussions, the characteristics of Heracles and Superman (Clark Kent) after reading about both.
2. Discuss students' ideas of heroic character traits.
3. Bring pictures expressing heroic actions for heroic traits. Make wall mural using the pictures.
4. View film on heroism.

B. Week 2: Mythological heroes.

Communication skills: speaking, reading.

1. View a film on the Greek heroes Prometheus, Jason, and Theseus.
2. Read selections from Homer's Iliad describing Achilles and Hector.
3. Compare versions by Homer, Tennyson, Joyce, and Ciardi about Ulysses.

C. Week 3: Heroes in various works.

Communication skills: reading, writing, speaking, listening.

1. Read King Henry IV Part I.
2. Discuss heroic traits of Shakespearian characters.
3. Role play a melodrama.

4. Read a children's story which has a definite good and evil character and discuss.
5. Read and discuss selections about Paul Bunyan.
6. Compare, in an essay, various types of heroes already studied and discuss the motivation each has for his actions.

D. Week 4: Victorian heroes.

Communication skills: reading, speaking, listening.

1. Discuss characters in a Victorian novel.
2. View filmstrip on the novel.
3. Read selected short stories about similar heroes.
4. Discuss the role of the heroine in literature, politics, and social structure.
5. Discuss methods of characterization used in portraying heroes.

E. Week 5: Heroes in poetry.

Communication skills: reading, speaking, listening.

1. List characteristics of the Byronic hero after reading poetry selections by Byron.
2. Discuss in groups the anti-hero in the novel, short stories, and poems read.
3. Bring pictures illustrating anti-heroic characteristics (add to the mural).

F. Week 6: Heroes in drama.

Communication skills: writing, reading, speaking.

1. Write an essay discussing heroic characters in modern plays, such as Death of a Salesman and The Iceman Cometh.
2. View films expressing heroic actions.
3. Discuss cahracter portrayal in television programs, movies, plays according to characterization techniques studied previously in the course.

G. Week 7: Creating a hero.

Communication skills: speaking, speaking, writing.

1. Discuss the Hemingway hero as found in his short stories and novels.
2. Write an original heroic tale in poem, story, or myth form.

H. Week 8: Contemporary hero in action.

Communication skills: speaking, writing.

1. Discuss heroic or anti-heroic actions found in newspaper and magazine articles.
2. Write an essay on the contemporary American hero and his place in society.
3. Discuss the image of the modern sports hero.
4. Read and discuss selections from biographies of famous heroes.

I. Week 9: Contemporary hero in humor.

Communication skills: reading, speaking, listening.

1. Discuss the Charlie Brown anti-hero in Schultz's Peanuts.
2. Bring cartoons expressing heroic or anti-heroic images. (Examples: "Steve Canyon," "The Lone Ranger," "Batman," "Fearless Fosdick," etc.)
3. Read humorous stories and poems about the hero. (Example: "The Greatest Man in the World" by James Thurber.)

ADDITIONAL SUGGESTED ACTIVITIES:

A. Attend plays and movies emphasizing the hero or the anti-hero.

B. Compile a notebook about heroism containing cartoons, newspaper articles, magazine articles, and poems.

EVALUATION:

I. OF THE STUDENT:

After completing the course, the student will be able to:

A. identify at least five mythological heroes.

B. identify anti-heroes such as the Byronic and Hemingway hero.

C. write an original tale in poem, story, or myth form.

D. explain in a well thought out essay motivation of various heroes.

E. identify the characteristics of humorous heroes or anti-heroes, such as Charlie Brown in Peanuts.

II. OF THE COURSE:

This course will be considered successful if:

A. sufficient material is presented to portray the hero and the anti-hero in literature and legend so that the student is able to understand the reason for the hero in literature.

B. a progression or pattern is shown in the development of the hero image.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. students understand characteristics of the hero and the anti-hero and can discuss these either orally or in written form.

B. seventy percent of the students can identify heroes in mythological, Victorian, and modern literature.

C. students gain a better understanding of the significance of an heroic or anti-heroic action.

TITLE: INDEPENDENT STUDY

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LENGTH: Eighteen (18) weeks

CREDIT VALUE: ½ credit

PREREQUISITE: 3 units of English with a three year average of 80 or better.

COURSE DESCRIPTION AND RATIONALE:

This course is designed for the able and ambitious student who is interested in exploring an area of English in depth and is self-disciplined enough to carry out his independent study without constant supervision.

This course will include reading, writing, listening, and discussion. In reading, the emphasis will be on constructing and following an individualized reading program of major literary works. The approach will be analytical, and literary criticism will play an important part. In writing, the emphasis will be on research, documentation, and writing themes about literature. Study of vocabulary and grammar will be suited to the individual needs of the student with practice when necessary on analogies and difficult sentence structures found in literature. Listening and discussion will be included in teacher-pupil conferences concerning ideas discovered in the books being read.

ACHIEVEMENT LEVEL:

The student who enrolls in this course should have at least eleventh grade reading ability. He should have a learning style that lends itself to individual study. His background should include wide reading.

TEACHER QUALIFICATIONS:

The teacher should enjoy working with students on a one-to-one basis and should believe that the student who has shown scholarly ability should have responsibility in determining his own course of study. He/she should have the ability to provide students with opportunities to develop and grow as dictated by their own capabilities.

COURSE OBJECTIVES:

This course is designed to:

A. give the student an opportunity to help determine his own goals and objectives in English.

B. devise a reading plan of major literary works.

C. encourage the student to develop and express critical judgment.

D. provide an opportunity for individual research and writing on literary topics.

E. demonstrate importance of individual research in the world of work.

PERFORMANCE OBJECTIVES:

At the end of the course, the student will be able to:

A. plan and carry out individual objectives in reading and writing.

B. discuss and write about important books with an eye for criticism.

C. demonstrate effective research techniques.

D. list and evaluate various occupations which require individual initiative and literary skill.

E. evaluate his own work objectively.

SUGGESTED STUDENT MATERIALS:

A. Goodman, Roland A. Plot Outlines of 100 Famous Novels: The First Hundred. (a guide to the world's great masterpieces), Garden City, New York, Dolphin Books from Doubleday and Co., Inc., 1962.

B. Roberts, Edgar V. Writing Themes about Literature. Englewood Cliffs, New Jersey, Prentice-Hall, 1969.

C. Sherman, Anthony C. The Research Paper Guide. edited by Robert B. Ewald, West Haven, Connecticut, Pendulum Press, Inc., 1972.

TEACHER RESOURCE MATERIALS:

A. Advanced Placement in English. Princeton, New Jersey, College Entrance Examination Board, 1973.

B. Beeler, A. J. Providing for Individual Differences in English.

C. Billings, Jan K. and Joan A. Paulson. "Honors Reading Program in a Senior High School," English Journal, vol. 54 (May,1965), pp. 425-28.

D. Carroll, Jane A. "A Plan for Meeting Individualized Differences in Composition and Reading," English Journal, vol. 48(Nov., 1959), pp. 466-72.

E. Elliott, Virginia A. and Lois S. Josephs. English for the Academically Talented Student in the Secondary School. Urbana, Ill., National Council of Teachers of English, 1969.

F. Fliegler, Louis A. Curriculum Planning for the Gifted. Englewood Cliffs, New Jersey: Prentice-Hall, 1961

G. Kough, Jack. Practical Programs for the Gifted. Chicago: Science Research Associates, 1960.

H. Marion, Marjorie A. "Independent Study: A First Attempt," English Journal, vol. 56 (Feb., 1967), pp. 35-37.

I. Squire, James R. "Individualizing the Teaching of Literature," English Journal, vol. 45 (Sept., 1956),pp. 314-19.

J. Thrall, William, ed. A Handbook to Literature. New York: Odyssey Press, 1960.

K. Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertations - Chicago: The University of Chicago Press, 1969.

L. Woolcock, Cyril William. New Approaches to the Education of the Gifted. Chicago, Silver Burdett Co., 1961.

AUDIO-VISUAL MATERIALS:

A. Book jackets and blurbs.

B. Book reviews from newspapers and magazines.

C. Reading lists.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Have a preliminary conference at which the student will discuss some of his interests and past studies.

B. Present the student with a list of possible subjects for in-depth study.

C. Display some of the great books on advanced placement reading lists.

SUGGESTED APPROACH:

The approach will be that of individualized instruction. Both long-range and short-term plans will be made with the student participating in the planning. Specific evaluation will be done by the student as well as the teacher.

COURSE OUTLINE:

A. Participate in setting up goals and objectives for the independent project.

B. Decide on the specific books to be used and read the books.

C. Study the various types of themes that can be written about literature.

D. Select the type of theme appropriate for the book read and write the theme.

E. Select a topic for in-depth study.

F. Study the styles of documentation and select the style appropriate for the subject chosen for research.

G. Write the research paper.

H. Evaluate the research project.

. EIGHTEEN WEEKS LESSON PLAN FOR INDEPENDENT STUDY

A. Week 1: Establishing Goals and Objectives

1. Discuss types of projects suitable for individual study.
2. Select a long-range plan.
3. Discuss benefits of independent research in occupations.

B. Week 2: Beginning the Reading Program

1. Select and begin first book in reading program.
2. Take notes concerning criticism of the book.
3. Decide on style of theme to be written about the book. Remind students to develop sound criticism of the book on his own.

C. Week 3: Writing The First Theme

1. Write a theme of approximately five pages and use the form decided upon in the teacher-pupil conference.
2. Begin second book.

D. Weeks 4 - 12: Continued Reading, Writing, and Discussion

Continue the reading program with two weeks allowed for each book and theme or discussion until the end of the twelfth week.

E. Weeks 13 - 18: Research Project

1. Choose and narrow a topic for a research project. Make a working bibliography.
2. Take notes.
3. Draw up tentative plans.
4. Write a rough draft.
5. Revise and make final copy in folder, complete with title page, outline, footnotes, bibliography and index cards.

ADDITIONAL SUGGESTED ACTIVITIES

A. Write a make-believe or real letter to the author of a book, discussing personal reactions to the book.

B. Produce a "fan" magazine, including thoughtful reviews of current productions, critical comments on the nature of broadcasting or motion pictures production, and basic information on the function of the media in our society.

C. Analyze reports in the press or on television for evidences of "selective selection of the news."

D. Devise the format for a record book of books read in this course.

E. Record oral reports on cassette instead of having the usual conference with teacher. Also, receive instruction via cassette.

F. Express personal reactions to theories advanced by authors.

G. Research a part of personal family history by using letters, records, and interviews.

EVALUATION:

.OF THE STUDENT:

After completing the course, the student will:

A. given descriptions of important literary selections, the student will plan (with the help of the teacher) a reading program.

B. given information on literary criticism, the student will write a theme of five pages in a style appropriate to the book read.

C. given information on literary criticism, the student will include in his writing or discussion of books, sound literary judgment based on understanding of the author's intent and ability to see how it is carried out.

D. given instruction in research techniques, the student will select a narrow topic suitable for research, build a working bibliography, take notes, make an outline and write a rough draft complete with footnotes and bibliography.

E. given pointers on revision, the student will revise his paper and hand in a finished copy.

F. given information on independent research in the world of work, the student will discuss his own abilities in at least three occupational areas.

G. given a choice of one theme, the student will objectively evaluate his best and worst points in composition.

II. OF THE COURSE:

This course will be considered successful if:

A. each student devises a personalized reading program.

B. each student completes six books and the same number of themes.

C. each student demonstrates critical judgment of the books he reads and of his own writing.

D. each student shows evidence in discussion that he realizes the role of independent research in three areas of occupations.

E. each student turns in an acceptable research project.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. she helps to plan the students' goals and objectives.

B. she serves as a resource person concerning important books and styles of writing about literature.

C. she encourages the independent judgment of the student by challenging him to give proof for this literary criticisms.

TITLE: INTERMEDIATE COMPOSITION

LENGTH: Nine (9) weeks

CREDIT VALUE: Must be taken in conjunction with an additional nine week course for ½ credit.

PREREQUISITE: The student must have successfully completed two years of high school English.

COURSE DESCRIPTION AND RATIONALE:

Intermediate Composition is designed to help the student develop writing skill in describing, explaining, and persuading. Writing assignments based on personal experience, observation, and reading will be employed to help the student discover, develop, and express ideas in an effective structure. Each student will be given instruction and practice in spelling, vocabulary, punctuation, sentence structure, and paragraph development in order to express content in a coherent form.

ACHIEVEMENT LEVEL:

Before entering this course, a student should possess:

A. an average reading ability.

B. a basic understanding of the parts of speech and structure of the language.

C. a desire to learn how to write effectively.

D. patience with self.

TEACHER QUALIFICATIONS:

The teacher must be able to write exposition well and have the habit of writing whether for publication or not. He/she must be able to critically analyze student writing, be an empathetic but expert reader and editor, so that comments on and about the student's paper will not be its epitaph but a prelude to further learning. The teacher must be able to pinpoint the student's writing problems and know how to help him improve. Above all the teacher must be patient.

COURSE OBJECTIVES:

This course is designed to:

A. emphasize the interdependence of content and form.

B. have the student write expository papers for classroom exercises and critical papers for essay examinations.

C. enable the student to evaluate his own writing ability as well as that of his peers and of established authors.

D. develop student's self confidence in his composition skill.

E. develop an understanding of the writing process through writing and evaluating what was read.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. write an organized paragraph, having a topic sentence, examples and/or illustrations, and a concluding sentence.

B. distinguish between sentences, run-ons, and fragments.

C. use a variety of sentence patterns, structure, arrangement, and length.

D. write a precis.

E. read other student's papers and textbook essays and constructively evaluate strengths and weaknesses.

F. proofread and effectively revise and rewrite themes.

G. write a well supported exposition containing an introduction, body, and conclusion with no mechanical errors.

H. understand that the main idea of a composition is set forth in a thesis statement.

I. understand that the thesis statement includes the following characteristics:

   1. it is a statement which requires support.
   2. it is a conclusion which one makes after having experienced, observed (visual), or read (verbal) something.
   3. it is narrow enough to permit development within a three to five page paper.

J. understand that the thesis statement may be developed in a variety of ways, the most common being:

   1. giving examples or supporting details.
   2. giving reasons, facts or figures, and/or authority (including quotes).
   3. using historical and/or literary allusions.
   4. comparing and contrasting.

K. understand that an effective composition is carefully organized and maintains unity, coherence, and emphasis.

L. understand that unity and coherence are achieved through:

   1. a clear organizational pattern - time, logic, or climax.
   2. repetition
   3. transitional words and phrases.
   4. parallel sentence structure.

M. understand that a well developed composition ends with a conclusion that states or restates the thesis statement, summarizes the paper, and/or draws conclusions thereby producing a sense of completeness.

SUGGESTED STUDENT MATERIALS:

A. A pocket dictionary (or desk size).

B. A thesaurus.

C. An English reference handbook. The teacher will recommend one so all information will be uniform.

D. A vocabulary book - provided.

E. The tenative text.

TEACHER RESOURCE MATERIALS:

The following is only a partial list of possible sources. Each teacher has her own file of personal materials acquired from college, colleagues, and department supervisors. Both the English Journal and College English continuously have helpful articles. Moreover, each school library possesses information on Methods in Teaching High School English in the professional section.

A. Ashmead, John. et. al.. Composition and Language, English 12. Boston: Ginn and Co., 1971. (good handbook section)

B. Bernstein, Theodore M. The Careful Writer. New York: Atheneum, 1973.

C. Brooks, Cleuth and Robert Penn Warren. Fundamentals of Good Writing. New York: Harcourt, 1950. (handbook)

D. Brown, Don P. et. al.. Writing: Unit Lesson in Composition. Dallas: Ginn and Company, 1964.

E. Chase, Mary Ellen. Constructive Theme Writing. New York: Holt, 1957.

F. Christensen, Francis. "Generative Rhetoric of the Paragraph", New Rhetorics.

G. Christensen, Francis. "Generative Rhetoric of the Sentence", College Composition and Communication.

H. Cox, Martha Heasley. A Reading Approach to College Writing. San Francisco: Chandler, 1966.

I. Davidson, Donald. Concise American Composition and Rhetoric. New York: Charles Scribner's Sons, 1964.

J. Fergusen, Charles W. Say It With Words. New York: Knopf, 1967.

K. Flesch, Rudolf Franz. Art of Readable Writing. New York: Harper, 1949.

L. Flesch, Rudolf. How To Be Brief: An Index to Simple Writing. New York: Harper and Row, 1962.

M. Flesch, Rudolf. How to Write, Speak, and Think Effectively. New York: Harper, 1960.

N. Glatthorn, Allan A. et. al.. The Dynamics of Language 5. Lexington: D. C. Heath and Co., 1971.

O. Godshalk, Fred I. The Measurement of Writing Ability. New York: College Entrance Examination Board, 1966.

P. Guth, Hans. American English Today, 10. Dallas: Webster, McGraw-Hill, 1970.

Q. Guth, Hans. *American English Today, 11*. Dallas: Webster, MaGraw-Hill, 1970.

R. Kane, Thomas S. *Writing Prose: Techniques and Purposes*. New York: Oxford University, 1964.

S. Lamar, Lavoisier. *Pattern and Purpose in Writing*. New York: Holt, 1963.

T. Lamberth, David. *The Golden Book on Writing*. New York: Viking, 1964.

U. Opdycke, John Baker. *Get It Richer: A Cyclopedia of Correct English Usage*. New York: Funk and Wagnallis, 1941.

V. Payne, Lucille Vaughn. *The Lively Art at Writing*. Chicago: Follett Publishing Co., 1965.

W. Perkins, George. *Writing Clear Prose*. Chicago: Scott Foresman, 1964.

X. Rathburn, Robert C. and Martin Steinmann, Jr. *75 Prose Precis*. New York: Charles Scribner's Sons, 1961. (Excellent for students to analyze established authors' techniques. The book classifies the selections according to the types of writing - such as: description, definition, narration, analysis, argumentation, etc. It includes such authors as: Hemingway, Fitzgerald, Menckin, Cather, Twain, Hawthorne, Maughn, Penn Warren, Wharton, Huxley, Yeats, etc.)

Y. Roberts, Edgar V. *Writing Themes About Literature*. Englewood Cliffs, New Jersey: Prentice-Hall, 1964.

Z. Scott Foresman and Company, ed. *Reference Handbook of Grammar and Usage*. Glenview, Illinois: Scott Foresman and Company, 1972.

AA. Sensbaugh, G. F. *Purposeful Prose: A Statement of Principles With Selection*. New York: Holt, 1951.

BB. Smith, William. *From Thought to Theme* New York: Harcourt, 1965.

CC. Strunch, William. *Elements of Style*. New York: MacMillan, 1959.

DD. Tanner, Bernard. *English II*. Melo Park, California: Addison-Wesley Publishing Co., 1970.

EE. Turabian, Kate L. *A Manual for Writers of Term Papers, Thesis, and Dissertations*. Chicago: The University of Chicago Press, 1969.

FF. Twain, Mark. "The Literary Offenses of James Fennimore Cooper." (Found in numerous books. Easy to locate.)

GG. The Air Force Academy's Form for Theme Writing. (Should be xeroxed and given to each student.)

AUDIO-VISUAL MATERIALS

A. Posters

1. On the parts of speech.
2. On use of the dictionary.
3. On components of a thesaurus.

4. On outline for a theme.

B. Illustrated Workbooks

Through pictures one learns common usage, punctuation, and syntax errors. Can be easily xeroxed.

C. Bulletin Boards

1. Put a pictorial outline of a well supported theme up.
2. Exhibit some of the writing samples of students.
3. Hang pictures that motivate writing.

D. Pictures
Numerous cartoons are available on the writing process. For example, Charles Shultz Peanuts have good selections.

E. Transparencies

1. Use of transitions.
2. Language and composition set.
3. Outline for a theme.
4. Ways to support a theme.
5. Ways to conclude a theme.
6. Punctuation: on every type of punctuation mark.
7. On sentence structure: fragments and run-ons.

F. Tape

1. How to write an effective composition: narration and descriptive writing.
2. Organizing and writing an essay.

G. Filmstrips

1. Fundamentals of writing: A brief introduction to Style (with teacher's guide and study sheet).
2. Fundamentals of writing: Build the fundamentals first, Choose the Topic and Get the Facts, Linking the Part to the Whole, Revising for Content, Structure, and Style, Sentence and Paragraph.

H. 16 mm films

1. Building Better Sentences, 13½, color, #567.
2. Effective Writing: Research Skills, #7126.
3. Fun With Words: From Sentences to Paragraphs, 11 m., color, #6320.
4. Making Sense With Sentences, 11 m., color, #3113.
5. Punctuation - Mark Your Meaning, 13½ m., color, #566.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Visual

1. Display bulletin board posters, cartoon.
2. Display sample student themes. (helps egos)

B. Verbal and/or Oral

1. Emphasize the reason for writing effectively.

   Read college professor's comments on their expectations of a high school graduate in the area of writing. Include those comments made by non-English professors who evaluate essay examination responses (consciously or subconsciously) as a result of effective writing. Writing is needed for high school exams and themes.
2. Read, play tape recordings, or invite live comments from businessmen who attest to the necessity of effective written expression for success - whether monetary or professional.
3. Emphasize the sense of achievement and elimination of frustration one feels when he is able to articulate his ideas in such a manner that there is clear communication achieved. No more reading between lines or overcoming technical errors on the reader's part. Self-expression is finally related to others.
4. Discuss the role of the reader in the communication process.
5. Discuss the universality and permanent quality of written material.
6. Read established author's statements on the writing process: the role of the writer in society, their problems and particular styles; how problems are overcome and styles consciously developed, and the reasons they desired to write.
7. Read some of James Thurber's one and two page essays on grammar and "composition" rules. These can be interspersed throughout the course because he writes on specific usage rules.
8. Let the student know that good writing is hard work, but that expository writing can be taught and consequently can be learned.
9. Analyze the writing skill of Francis Bacon and other well known authors.

SUGGESTED APPROACH:

A thematic approach using numerous writing workshops with the student doing much of his work in class.

COURSE OUTLINE:

All composition "tips" employ the various audio-visual aids from workbooks to filmstrips.

The student is only responsible for technical and mechanical material covered in class. Once discussed and drilled on, the student will then be penalized - but not before.

Any student who experiences difficulties in learning will be given extra drills and individualized attention from either the teacher and/or a student who has mastered the skill.

A. Week 1 - The teacher will:

1. state the course objectives and apply some (if not all) motivating techniques.
2. administer a general objective exam, to test students' knowledge of grammar and usage. (non-graded for teacher evaluation)
3. assign first expository theme, again non-graded, the purpose being to to discover student levels and determine most common, general needs.
4. distribute and discuss the criteria by which the students are to be graded. See sample #2 attached to this guide. If the Air Force sheet is used, it should also be distributed at this time.

5. explain the form expected, including type of paper, color of ink, heading, and spacing.
6. tell the students to keep a list of composition "tips" which will improve the mechanics of their writing. Explain reasons why and provide (or have students provide) word substitutes. A Thurber article can be used at this time.
7. distribute vocabulary words or assign vocabulary items from the vocabulary book. A weekly quiz over vocabulary should be given and students should always attempt to include newly learned words in their themes.
8. distribute a list of 85 or 100 most commonly misspelled words. Have a weekly spelling test. For the first week, learn the first ten words. Keep adding by tens each week. Suggestion: In actual themes, take off more for misspelling one of their spelling words (after they have been tested over those words). Also, have them rewrite ones misspelled.

B. Week 2

1. Introduce the general outline for a well constructed expository paper. (See Sample #1 attached to this guide). Define terms such as thesis statement, conclusion, support, etc., make transparencies for outline and use Hilda Taba approach. The skeleton and general information for an entire theme should be presented so that students understand their ultimate goal.
2. Practice with the thesis statement for one day, employing some of the procedures listed in additional suggested activities on this curriculum guide.
3. Practice and discuss the numerous ways one can support an idea. Emphasize use of variety for most effective persuasion.
4. Give punctuation tip: Review use of apostrophes. Introduce the slash drill.
5. Begin vocabulary and spelling.
6. Assign first theme: write a thesis statement about a TV character's personality. Select one trait, support it in a listing manner showing how the person possesses or exhibits the trait.

C. Week 3

1. Read a short story or poem-classify it as to type or writing, discuss ideas. Evaluate writing.
2. Use a comma before a conjunction in a compound sentence to avoid run-ons.
3. Expand the character sketch by adding two more traits.
4. Continue vocabulary and spelling.

D. Week 4

1. Review use of semicolon and drill.
2. Read a short story or poem following the procedure as the week before.
3. Continue vocabulary and spelling.
4. At this point, upon return of themes, those students who are still having difficulty giving concrete support should be worked with individually. Those still experiencing mechanical problems over areas already discussed, should receive more attention and drill.

E. Week 5

1. Work with diction exercises covering avoidance of commonly used colloqualisms (provide a list), preciseness in language - shades of meaning - cliches, slang, etc. Games can be used as a form of drill.

. Cover the use of the thesaurus, have students find synonyms, euphemisms, and prejorative terms that can be substituted for the same word.
2. Review what should be underlined and what should be placed in quotation marks.
3. Read another short story or poem using the same procedure as before.
4. Continue vocabulary and spelling.
5. Assign theme, have students fill in the outline form they received the first week; this helps them establish specific support. Both the outline (sample #1 attached to this guide) and the theme are to be evaluated by the student himself, by two other students, and by the teacher, according to the criteria already established.
6. Give an objective test on the composition tips covered to this point.

F. Week 6

1. Select a well written essay from the students' reading and have them outline it according to the form they use for their own themes.
2. Have students outline two good student papers; this can be done either individually or as a class.
3. Have the students attempt to outline two poor papers (perhaps earlier one of their own). They should determine and correct the content problem(s). Review and reteach as necessary.
4. Discuss and demonstrate transitional devices needed to achieve unity and coherence.
5. Administer a proofreading test. Use a theme containing the kinds of errors that have been discussed in the composition tips. Have the student find errors and correct them.
6. Continue vocabulary and spelling.
7. Read another selection using the same procedure as before.

G. Week 7

1. Cover in depth, parallel sentence structure and the use of a variety of sentence patterns.
2. Assign group theme: Teacher should provide the thesis statement preferably over some reading assignments. Each three member group has a different statement. Each member will write a paragraph supporting the thesis statement; each paragraph must have concrete illustrations and/or examples. All members will participate in formulating the conclusion. The theme's grade is given to each member. Each member must evaluate the theme according to the criteria chart, revising and rewriting as necessary before turning the theme in.
3. Continue vocabulary and spelling.
4. Read another selection using the established procedure.

H. Week 8

1. Cover ambiguity: unclear reference of pronouns, misplaced modifiers, and incomplete expressions. Drill where necessary.
2. Continue vocabulary and spelling.
3. Read short story or poetry selection.
4. Write a theme in class.
5. Have students compare their first theme (the non-graded one) with their last one. Have students evaluate their improvement, their style, the importance of writing, discuss these evaluations.
6. Readminister the non-graded exam over mechanics. Note improvements. Allow students to compare. Determine where weaknesses still exist and provide individual help.

7. Let students take hame a second proofreading test and make corrections.
8. Review the meaning of and the steps for writing a precis. Have the students practice writing several.

I. Week 9

1. Cover the comma after introductory clauses and verbal phrases. Drill when necessary.
2. Give comprehension spelling and vocabulary test. Write a precis of a paragraph provided by the teacher.
3. Have students write an expository theme from a selection of topics provided. Evaluations will be made by the student, teacher, and two other teachers. (Student's name will not be known by other teachers.)
4. Administer course evaluation (have each student fill out).

ADDITIONAL SUGGESTED ACTIVITIES:

A. Write a theme satirizing theme writing.

B. Write a theme in which students evaluate their strengths and weaknesses, why they have these weaknesses, and ways to improve.

C. Learn to write thesis statements:

1. give the students papers and have them make thesis statements.
2. give the students a broad subject (or several subjects) and have them create three to five thesis statements per subject.
3. have students evaluate thesis statements from their reading.
4. keep all work - original rough drafts, revision, class notes - in a folder.

EVALUATION:

I. OF THE STUDENT:

The Student's attitude toward writing will be evaluated through oral discussion with teacher and classmates.

The final exam theme should be the best evaluative tool. If the student writes an acceptable expository theme that satisfies himself and three teachers in its communicative ability, he has successfully completed this course.

In addition, after completing the course, the student will:

A. have demonstrated improved composition skills through the use and correct spelling of new vocabulary words covered during the course.

B. overcome the majority of his problems with mechanics as demonstrated through improved writing and passing one objective examination over mechanics with a minimum average of 70.

C. have increased and refined his proofreading skills through revising and rewriting his themes and successfully passing two proofreading examinations.

D. have made a significant improvement over the first theme written for the course, as determined by the student and the teacher.

E. have kept an orderly notebook complete with all theme corrections.

II. OF THE COURSE:

The course will be considered successful if:

A. 2/3 of the students show improvement in the mechanics exam administered at the beginning and end of the course.

B. 2/3 write improved themes as the course progresses.

C. 2/3 improve their vocabulary and spelling as measured by their effective use within their themes and by a passing grade of 70 on the comprehensive exam.

D. the students demonstrate an understanding of the art of writing derived from their own writing experiences as well as from what they have read. This will be determined through oral discussion.

III. OF THE TEACHER

The teacher will have succeeded if:

A. the student fulfills his performance objectives and passes all forms of the evaluation.

B. if the criteria for the course success is fulfilled.

"OUTLINE" FOR THEME

Thesis Statement: ____

____

____

I. First Idea That Supports Thesis Statement:

- A. Supporting Example:
- B. Supporting Example:
- C. Supporting Example:

II. Second Idea That Supports Thesis Statement:

- A. Supporting Example
- B. Supporting Example
- C. Supporting Example

III. Third Idea That Supports Thesis Statement:

- A. Supporting Example
- B. Supporting Example
- C. Supporting Example

Conclusion: ____

____

____

↑

Upward Movement ....Everything Supports Thesis Statement

Ways of Support:
(example) .... History
.... Personal
.... Quotations
.... Literature

SAMPLE #1

Name

COMPOSITION CHART

TITLE: 5 pts. exciting applicable				
THESIS STATEMENT: comprehensive strong 5 pts.				
PARAGRAPH DEVELOPMENT supporting examples coherent organized 20 pts.				
WORD CHOICE: 15 pts. colloquialisms cliches slang "I believe" phrases you inaccurate repetition redundancy this + noun				
PUNCTUATION: 10 pts. , in a series , in a compd. sent. end punctuation apostrophes underlining/"" semicolons				
SYNTAX - GRAMMAR: awkward run-on fragment parallel variety 15 pts.				
USAGE: 10 pts. sub.-verb agreement pronoun agreement verb tense adj. adv. use				
TRANSITION: 5 pts.				
CONCLUSION: 5 pts.				
SPELLING: 10 pts. 2 pts. per word 5 pts. for spelling word on list				
TOTAL: 100 pts.				
DATE TURNED IN:				

SAMPLE #2

TITLE: LITERATURE OF HUMOR

LENGTH: Nine (9) weeks

CREDIT VALUE: $\frac{1}{4}$ credit; must be taken in conjunction with one additional nine week course for $\frac{1}{2}$ credit.

PREREQUISITE: Two years of high school English

COURSE DESCRIPTION AND RATIONALE:

The purpose of this course is to study our behavior and what makes us laugh. It will analyze humor in its many aspects and the methods used by a variety of humorists. Students will read and discuss different types of humor: satire, parody, irony, puns, light verse, black comedy, etc. as found in poetry, plays, novels, short stories, essays, etc. Students will be led to discover humor in films, records, and will write various types of humorous compositions.

ACHIEVEMENT LEVEL: The student should have an average reading and writing ability. He/she should have successfully passed two years of high school English.

TEACHER QUALIFICATIONS:

The teacher should have a sense of humor and a genuine interest in and knowledge of the various types of humorous literature.

COURSE OBJECTIVES:

This course is designed to:

A. make the student aware of different types of humor that appeal to various people.

B. help the student appreciate types of humor that they may not find particularly "funny".

C. make students aware of different techniques used in a variety of humorous writing.

D. teach students to use these techniques in their own writing.

E. stimulate students to observe humor in life and appreciate its value.

F. provide an overview of classical comedy and to examine the nature of this humor.

G. examine the characteristics of humorous anecdotes and practical jokes.

H. encourage the gathering and analysis of comic strips, humorous magazines, cartoons, and humor in advertising.

I. examine the comedy materials of past and current popular entertainers as subjects for discussion; for example, Laurel & Hardy, W.C. Fields, Dick Gregory, Bill Cosby, Bob Newhart, Jonathan Winters, Frank Gorshin, Don Rickels, etc.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. recognize different methods of humor and why they make people laugh.

B. recognize and describe satire, irony, parody, tall tales, black humor, low humor, ethnic humor, and slapstick humor and puns.

C. write original fables, parodies, tall tales, limericks and essays illustrating various forms of humor.

D. produce an independent project and present it to the class; this can include group or individual humorous oral presentations.

E. identify the techniques used by various writers of humorous short stories, plays, novels, essays, and poetry.

F. identify and describe the techniques used by various T.V. and nightclub entertainers.

G. identify and describe the techniques used by comic film entertainers.

H. distinguish between quality humor and low-quality humor; between irony, satire, and pure humor.

I. produce two notebooks;

1. one which lists and illustrates examples of Shakespeare's puns.
2. one which includes contemporary articles from newspapers and magazines illustrating ironical humor.

SUGGESTED STUDENT MATERIALS:

A. Cline, Jay. et al. Voices in Literature, Language, and Composition 4. Boston: Ginn and Company, 1969.

B. Hillocks, George Jr., ed. Cutlass & Rapier. Anthology. Englewood Cliffs, n.d.: Scholastic Book Services, 1972.

C. New Yorker magazine.

D. Reader's Digest. Political cartoons.

E. Sisk, Jean and Saunders, Jean. Composing Humor: Twain, Thurber, and You. New York: Harcourt Brace Jovanovich, Inc., 1972.

ADDITIONAL STUDENT SUPPLEMENTARY MATERIAL:

A. Armour, Richard. Punctured Poems. New York: McGraw-Hill Book Co., 1966.

B. Arneson, D. Just Mad Jokes.

C. Balducci, Carolyn. Is There A Life After Graduation? Henry Biernhaum Boston: Houghton Mifflin Co., 1971.

D. Barnet, Sylvan et al. , eds. Eight Great Comedies. New York,: New American Library, n.d.

D. Buchwald, Art. The Establishment Is Alive and Well in Washington. New York, Fawcett World Library, 1973.

E. Crane, Milton, ed. Fifty Great Short Stories. New York: Bantam Books, Inc., 1968.

F. Day, Clarence. Life With Father. Westminster, Md.: Alfred A. Knopf, Inc., 1957.

G. Gilbreth, Frank B. and Gilbreth, Ernestine Carey. Cheaper by the Dozen. New York.;Bantam Books, Inc., 1963.

H. Haskins, Jim. Jokes From Black Folks: An Anthology of Jokes, Puns, Riddles & Sayings. Garden City, New York. Doubleday and Co., Inc., 1973.

I. Kaufman, Bel. Up the Down Staircase. New York: Avon Books, 1964.

J. Kerr, M.E. Dinky Hocker Shoots Smack. New York. Harper & Row Publishers, Inc., 1972.

K. Knudson, R.R. Zanballer. New York: Delacorte Press, 1972.

L. McCord, David. Far and Few. New York: Dell Publishing Co., 1971.

M. Ryan, Patricia. George and Other Parables. Chicago: Argus Communications, 1972.

N. Thurber, James. My Life and Hard Times. New York: Bantam Books Inc., 1933.

O. Twain, Mark. Pudd'nhead Wilson. New York.Bantam Books, Inc., 1969.

P. Vonnegut, Kurt, Jr., Cat's Cradle.New York: Dell Publishing Co., 1970.

Q. __________. God Bless You, Mr. Rosewater.New York:Dell Publishing Co., 1968.

ADDITIONAL SOURCES:

A. Anthologies of humorous poetry

B. Anthology of Shakespeare's plays

C. Mythology anthologies

D. The Holy Bible

E. Time magazine (several issues)

TEACHER RESOURCE MATERIALS:

A. Allen, Woody, Getting Even. New York: Random House Inc., 1971.

B. Armour, Richard. The Classics Reclassified. NewYork: McGraw-Hill Book Co., 1960.

C. __________. Out of My Mind. New York: McGraw-Hill Book Co., 1972.

D. Baker, Russell. Poor Russell's Almanac. Garden City, New York: Doubleday and Co., Inc., 1972.

E. Benchley, Robert. The Benchley Roundup; A Selection by Nathaniel Benchley of His Favorites. New York: Harper & Row, Publishers, 1954.

F. Blair, Walter. Horse Sense in American Humor from Benjamin Franklin to Ogden Nash. New York. Russell & Russell, 1962. (Reprint of 1942 edition.)

G. Books in Print 1972: See "Wit & Humor" p. 3565 ff.

H. Buchwald, Art. Getting High in Government Circles. New York: G.P. Putnam's Sons, 1971.

I. The Comic Spirit. Evanston, Illinois: McDougal-Littell & Co., n.d.

J. Ford, Corey. The Time of Laughter. Boston: Little, Brown and Co., 1967.

K. Fry, William F., Jr. Sweet Madness: A Study of Humor. Palo Alto, California; Pacific Books, Publishers. 1968.

L. Gregory, Dick. Nigger: An Autobiography. Edited by Robert Lipsyte, New York: E.P. Dutton & Co., Inc., 1964.
pp. 131-135 explains the difficulty of being one of the first black comedians to play to white audiences.

M. Harris, Joel C. Uncle Remus. New York: Schocken Books, Inc., 1965.

N. Harris, Leon A. Fine Art of Political Wit. New York: E.P. Dutton & Co., Inc., 1964.

O. Heller, Joseph. Catch 22. New York: Dell Publishing Co., Inc., 1973.

P. Highet, Gilbert. The Anatomy of Satire. Princeton, New Jersey: Princeton University Press, 1962.

Q. Hooker, Richard. Mash. New York: Pocket Books Inc., 1973.

R. Hughes, Langston, ed. The Book of Negro Humor. New York: Dodd, Mead & Co., 1966.

S. Kesey, Ken. One Flew Over the Cuckoo's Nest. New York: Viking Press, 1962.

T. Kesselring, Joseph. "Arsenic and Old Lace." Three Plays About Crime & Criminals. Edited by George Freedley. New York: Washington Square Press, n

U. Kingcaid, James R. Comedy & Laughter. New York: Oxford University Press, Inc., 1972.

V. Lewin, Leonard C. A Treasury of American Political Humor. New York: Delacorte Press, 1964.

W. Morsberger, Robert E. James Thurber. New York: Twayne Publishers, 1964. Twayne's U.S. Authors Series.

X. Potts, Leonard J. Comedy. New York: G.P. Putnam's Sons, 1966.

Y. Rourke, Constance. American Humor: A Study of National Character. Garden City, New York: Doubleday and Co., Inc., 1953.

Z. Schecter, William. The History of Negro Humor in America. New York: Fleet Press Corp., 1970.

AA. Spalding, Henry D. Encyclopedia of Black Folklore & Humor. Middle Village, New York: Jonathan David, Publishers, Inc., 1972.

AB. Tave, Stuart M. Amiable Humorist. Chicago: University of Chicago Press, 1960.

AC. Thrall, William F. and Hibbard, Addison. A Handbook to Literature. New York: The Odyssey Press, 1972.

AD. Thurber, James. The Thurber Album: A New Collection of Pieces About People. New York: Simon & Schuster, Inc., 1952.

AE. Tobias, Richard C. The Art of James Thurber. Athens, Ohio: Ohio University Press, 1970.

AF. White, E.B., ed. A Subtreasury of American Humor. New York: Capricorn Books, 1962.

AG. Whiting, Percy H. How to Speak and Write With Humor. New York: McGraw-Hill Book Co., 1959.

AH. Wilshire, Peter. Pound In Your Pocket. New York: British Book Center, Inc. 1971.

AI. Yates, Norris W. American Humorist: Conscience of the Twentieth Century. Ames, Iowa: Iowa State University Press, 1964. (facs. ed.)

AJ. ____________. Robert Benchley. New York: Twayne Publishers, 1968. Twayne's U.S. Authors Series.

AUDIO VISUAL MATERIALS:

BEST COPY AVAILABLE

Films: From Irving Instructional Media Center

A. "The Golden Age of Comedy, Part I"

B. "Joshua in a Box" #7317 (6 minutes)

C. "Mark Twain Gives an Interview (MP 5429)

D. "The Chairy Tale" #7235

Records:

A. George Carlin's album "FM and AM" (use AM side).

B. Arlo Guthrie's Alice Restaurant.

C. Bill Cosby's from "Why Is There Air?", "To Russell, My Brother, Whom I Slept With", and "Kindergarten".

D. James Thurber's "The MacBeth Murder Mystery" from the album University Days.

Additional Albums:

Hal Holbrook, Cat Stevens, Simon & Garfunkel, Tom Lehrer, Arlo Guthrei, Alan King, Bill Cosby, George Carlin, Andy Griffith, The Smothers Brothers, Brother Dave Gardner, Flip Wilson, Phyllis Diller, Joan Rivers, Victor Borge.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE

A. Show humorous cartoons or film to introduce the idea of humor. Discuss types of humor used. Suggestions: "Batman," W.C.Fields, or Laurel and Hardy.

B. Display on bulletin board cartoons and comic strips - labeled as to types of humor. Discuss these with students.

C. List on blackboard student ideas about "what is funny" (T.V. programs, commercial, etc.).Have students decide what kind of humor is involved and then give definition based on their example.

SUGGESTED APPROACH

This course will be an analysis of the different types of humor; satire, irony, parody, pun, practical joke, black humor and pure humor. Each type will be studied with examples from as many literary genres as possible. Two possible approaches, thematic and literary genre', are included in the course outline.

COURSE OUTLINE I: Thematic:

A. Week 1: Introduction and Practical Jokes

1. Discuss the objectives of the course.
2. Discuss the various types of humor that the students enjoy.
3. Discuss the practical joke.
4. Role-play the victims of students' own practical jokes with another student acting as the gleeful perpetrator.
5. Discuss:
    a. Is it as easy for the victim to laugh?
    b. Why do we laugh when others are embarrassed, attacked, or jokingly abused?
    c. Do practical jokes serve the useful purpose of dealing with agression nonviolently, or are they antisocial acts which encourage unhealthy attitudes toward others?
6. Show the film, "The Golden Age of Comedy; Part I"- This film contains the classic pie-throwing scene of Laurel and Hardy - or another film which has slapstick comedy.
7. Discuss:
    a. Do slapstick and practical jokes carried to their extreme result in cruelty and violence?

B. Week 2: Classical Comedy

1. Review classical comedy.
2. Read and discuss The Frog by Aristophanes.
3. Read and discuss School for Scandal by Sheridan.
4. Have students make a notebook in which they list and illustrate examples of Shakespeare's puns.

C. Week 3: Satire

1. Discuss satire.
2. Play the "AM" side of George Carlin's album "FM and AM" which satirizes radio and television.

3. Have students list what is being ridiculed and analyze the methods.
4. Have students write a brief satire of their own non-favorite program.
5. Play other satiric records:
    a. Arlo Guthrie's "Alice Restaurant" comments on the draft and war.
    b. Bill Cosby's "To Russell, My Brother,Whom I Slept With" and "Kindergarten" from "Why Is There Air?" reminiscenses of childhoold as humorous explorations of human nature.
    c. James Thurber's "The MacBeth Murder Mystery" from the album "University Days" spoofs the conventions of the mystery genré.
6. Read a satirical novel such as Zanballes by R. R. Knudson (a satirical novel about a girl football player).

D. Week 4: Ethnic Humor

1. Discuss the history of black humor in America.
2. Discuss contemporary black comic entertainers.
3. Discuss Dick Gregory, one of the first black comedians to play to white audiences.
4. Read "The Monster Inside Me" by Dick Gregory in Voices (p. 233).
5. Students may read the novel God Bless You, Mr. Rosewater by Kurt Vonnegut, Jr. (an example of satirical, black humor) or Green Pastures, a drama.
6. Discuss:
    a. Are there different overtones to ethnic jokes within the ethnic group, and outside the ethnic group?(Have the students role-play these conditions.)
    b. The topic can lead to a discussion of stereotyping.

E. Week 5: Irony

1. Discuss humorous irony. George and Other Parables may be used for group presentations of ironical humor.
2. Have students find contemporary articles in newspapers and magazines to illustrate ironical humor.
3. Read excerpts from plays by O'Neill and Tennessee Williams.
4. Have students read at least one short story which contains ironical humor. (An example is "My Well-Balanced Life On A Wooden Leg" by Al Capp in Voices.)
5. Read poems illustrating irony. (Examples may be found in Punctured Poems by Richard Armour.)
6. Have students write a poem which contains ironical humor.

F. Week 6: Pure Humor

1. Discuss pure humor.
2. Read and discuss various examples of pure humor from different genres.
3. Suggest the following for students to read:
    a. "She Wore a Pink Dress" by Robert T. Wright in Voices (p. 147)
    b. "The Day the Dam Broke" by James Thurber in Voices (p. 103).
    c. "In One Era and Out the Other"by Sam Levenson in Reader's Digest (October, 1973).

G. Week 8: Group Projects

Divide the class into five groups. Have each group select one of the following types of humor: satire, black humor, irony, parody, and pure humor. Each group must find at least two example of the type humor chosen and present them to the class by means of a group presentation.

H. Week 9: Individual Project Presentations

Each student will read, analyze and present one humorous work (poem, short story, play or novel) for the class. The class will decide what type of humor was used in the work. Students will also take a written examination.

COURSE OUTLINE II: Literary Genre:

A. Week 1: Introduction to Course

1. Discuss the objectives of the course.
2. Read and discuss Chapter 1 in Composing Humor and "What's So Funny?" from The Comic Spirit.
3. Read Aesop's fables and modern fables by Thurber; introduce satire.
4. Write original fables.
5. Read classic myths and "Endremia and Liason" by Benchley (from Cutlass & Rapier); introduce parody.
6. Write fairy tales in distinctive styles: Time magazine; the King James Bible, Shakespeare, Uncle Remus, after students have discussed the differences in these styles.

B. Week 2: Short Stories

1. Read and discuss: "Miss Kindergarten America," "The War Prayer," "The Sexes," from Cutlass Rapier.
2. Read and discuss "The Petrified Man," and "The Horse in the Parlor" Composing Humor; introduce and discuss the tall tale.
3. Write original tall tales using guideline from Composing Humor.
4. Listen to Hal Holbrook records.

C. Week 3: Novels

1. Assign long-range projects - independent or small groups.
2. Read exerpts from Pudd'nhead Wilson - discuss
3. See film - "An Interview with Mark Twain".
4. Study excerpts from Catch-22, Mash, One Flew Over the Cuckoo's Nest; introduce black humor and irony.
5. Read and discuss excerpts from various novels and discuss techniques of humor.

D. Week 4: Poetry

1. Study poetry of Don Marquis, Dorothy Parker, E.E. Cummings, Ogden Nash, A. E. Housman, Lewis Carroll; discuss elements of satire, pure wit, low humor, black humor, etc.
2. Read "Little Andres" and "Ode to Stephen Dowling Bots, Dec'd," "Jabberwocky" and "Jabber-Whacky", from Cutlass and Rapier; review parody.
3. Play and discuss contemporary humorous songs.

E. Week 5: Essays

1. Study "The Grown-up Problem," Cutlass and Rapier and essays by Erma Bombeck.
2. Study "The Decline of Insult," "Classic Put-Downs," and "Some Remarks on Humor" from The Comic Spirit.
3. Read "Humor in Black and White" from The Comic Spirit; introduce ethnic humor.

4. Write a satirical essay attacking some timely problem.

F. Week 6: Drama

1. Study one or more excerpts from several Shakespearean comedies.
2. Read excerpts from Classics Reclassified by Richard Armour.
3. Study Arsenic and Old Lace; contrast styles and techniques.
4. View and discuss films illustrating slapstick comedy.

G. Week 7: T.V. and Nightclub Entertainment

1. Review and discuss various T.V. comedies such as "All in the Family," "Mash," "Sanford and Son," "The Mary Tyler Moore Show," "The Bob Newhart Show," "The Carol Burnett Show," etc.; Discuss elements of ethnic humor, black humor, pure wit, slapstick humor, etc.
2. Review and discuss various nightclub entertainer's albums and discuss types of humor and methods used.

H. Weeks 8 & 9:

Presentation of individual projects and final exam.

ADDITIONAL SUGGESTED ACTIVITIES:

A. Long range independent projects to be presented in class in small groups or individually: (These are only a few ideas; more could be developed by the students.)
   1. Produce a slide show illustrating a humorous story, poem, essay, etc.
   2. Write and perform an original nightclub act.
   3. Write and perform a parody of a classic play, movie, or modern T.V. show.
   4. Produce a jokebook with illustrated cartoons or book of original limericks with illustrations.

B. See a humorous motion picture or theater production and write a review.

C. Make a notebook which illustrates humor in advertising.

D. Make a notebook which illustrates humor in politics; this may include columnists and cartoons.

E. Write a report about a television comedian.

F. Write a book review of a humorous novel.

EVALUATION

I. OF THE STUDENT:

After completing the course, the student will:

A. have written various compositions assigned during class, using successfully the technique that was illustrated.
B. have participated in class discussions of works reviewed.
C. have successfully completed and presented an independent project.
D. have made a score of 70 or above on a discussion and an objective test on which various types of humor must be identified and described.

E. identify specific types of humor that appeal to them, both in written form and orally and be able to state reasons why.

F. have completed at least one of the following:
  1. a notebook which illustrates Shakespeare's puns to be evaluated as follows:
    a. 20 examples - A
    b. 15 examples - B
    c. 10 examples - C
    d. 5 examples - D or F or less
  2. a notebook illustrating ironical humor to be evaluated as follows:
    a. 10 articles - A
    b. 7 articles - B
    c. 5 articles - C
    d. 3 articles or less - D or F

II. OF THE COURSE

The course will be considered successful if:

A. 2/3 of students have been able to identify the specific elements of humor.

B. 2/3 of students appreciate different methods of humor, even if they are not appealing to these students.

C. 2/3 of students are more aware of humor in their environment.

D. 2/3 of the students write an acceptable humorous poem, short story and/or essay to illustrate satire, parody, and irony.

E. 2/3 of the class successfully complete individual presentations.

F. 2/3 of students can identify puns, irony, satire, black humor, parody and pure humor from excerpts of new material which have not been discussed in class.

G. All of the students actively participate in class discussions.

III. OF THE TEACHER:

The teacher will be considered successful if:

A. He/she creates the proper classroom atmosphere.

B. He/she motivates the students to achieve the performance and course objectives.

TITLE: LIFE AND LITERATURE OF THE SOUTHWEST

LENGTH: Eighteen (18) weeks

CREDIT VALUE: ½ credit

PREREQUISITE: Students must be either juniors or seniors, and must have passed freshman and sophomore English.

COURSE DESCRIPTION AND RATIONALE:

As the course name implies, this course is a study in the life and the literature of the Southwest. The course will give the student an opportunity, through fact and fiction, to learn of the heritage of the Southwest.

The fundamental reason for this course could best be summed up with a statement by J. Frank Dobie concerning his Guide:

> It is designed primarily to help people of the Southwest see significances in the features of the land to which they belong, to make their environments more interesting to them, their past more alive, to bring them to a realization of the values of their own cultural inheritance, and to stimulate them to observe.

ACHIEVEMENT LEVEL:

The student who takes this course should be reading on a level commensurate with his age or grade level. The student should be one who wants to live intelligently on his land through intellectual experience. The student, as Dobie, should "want certain data to help him accomodate himself to it. Knowledge helps sympathy to achieve harmony."

TEACHER QUALIFICATIONS:

The teacher selected for this course should be one who is somewhat knowledgeable in Southwestern History. It is also important that the teacher be one who, according to Dobie, "could teach about this section of the country because: he loves it, it warms his emotions, but also because it seems to him that other people living in the Southwest will lead fuller, richer lives if they become aware of what it holds."

COURSE OBJECTIVES:

This course is designed to:

A. make the student's environment more interesting and real to him.

B. make the past seem more alive.

C. bring the student to a realization of the values of his own cultural inheritance.

D. stimulate the student to observe.

E. stimulate the student to think.

F. bring a beneficial learning experience to the student, enabling him to link the past and the present.

PERFORMANCE OBJECTIVES:

At the end of the course, the student will be able to:

A. recognize and describe the flora and fauna of the Southwest.

B. understand that "men were as they were because times were as they were."

C. have more insight into the past, and its effect upon the present.

D. communicate his own ideas effectively, through writing and speaking.

E. understand other creeds besides his own.

F. discuss changes in our languages as a direct result of foreign influence.

G. understand how knowledge of his land will help him to live more intelligently on his land, through intellectual experiences.

SUGGESTED STUDENT MATERIALS:

A. Shockley, Martin. Southwest Writers Anthology. Austin: Steck-Vaughn Co., 1967.

B. Dobie, Frank J. A guide to Life and Literature of the Southwest. Dallas: Southern Methodist University Press, 1962.

TEACHER RESOURCE MATERIALS:

At this point, it would be entirely possible to list over 300 books the teacher would find invaluable in teaching this course. This would be rather useless, though, because J. Frank Dobie's A Guide to Life and Literature of the Southwest lists all of these. This course could easily be taught using Dobie's Guide for bibliographical material. In addition, Steck-Vaughn has published 38 pamphlets in the Southwest Writers Series providing more information about individual authors.

AUDIO-VISUAL MATERIALS:

A. Obtain slides from the Amon Carter Museum of Western Art in Fort Worth (available through Instructional Center).

B. Obtain reproductions of famous paintings of Frederick Remington and Charles M. Russell.

C. The Instructional Center has many tapes, records, and films concerning the Southwest. (See January, 1974 issue of "The Snail's Place").

D. The Perfection Form Company has a Western Series of prints available.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A teacher with a true interest in this field could easily set up his own tape library with a tape cassette and a few empty reels. The Southwest is currently full of individuals who could provide a true learning experience for the students. All the teacher would have to do would be to interview these people on tape. If this is geographically impossible, a tape can easily be mailed. Listed below are several "leads" to interviews for a tape library;

1. George Hendricks - famous student of J. Frank Dobie, author, expert on life and literature of the Southwest. Hendricks owns one of the largest existing libraries on Southwestern Literature. (Professor at N.T.S.U., Denton, Texas)
2. Lon Tinkle - author of the Southwest
3. Frank X. Tolbert - writer
4. Martin Shockley - past poet-laureate of Texas
5. C. L. Sonnichsen - author, expert on feuds of the Southwest
6. Elizabeth Lomax - member of the famous Lomax family of Texas.
7. These names listed are only suggestions. The list of availabilities is limitless.

SUGGESTED APPROACH:

The teacher should enter the course remembering that aspects of language, literature, and composition should be learned by the student. One hundred percent lecture daily does not attain this goal. Through the material read individually by the student, the material read aloud by the teacher, activities, discussions, and writing, the full effect of this course will be achieved. The teacher should keep as many subject area books as possible in the room to help satisfy the student's intellectual curiosity. Reading lists should also be provided by the teacher.

COURSE OUTLINE:

"The orderly way in which to study the Southwest would be to take up first the land, its flora, fauna, climate, soils, rivers, etc., then the aborigines, next the exploring and settling Spaniards, and finally, after a hasty glance at the French, the English-speaking people who brought the Southwest to what it is today. We cannot proceed in this way, however. Neither the prairies nor the Indians who first hunted deer on them have left any records, other than hieroglyphics, as to their lives. Droughts and rains have had far more influence on all forms of life in the Southwest and on all forms of its development, culturally and otherwise, than all of the Coronado expeditions put together. I have emphasized the literature that reveals nature. My method has been to take up types and subjects rather than to follow chronology." Guide to Life and Literature of the Southwest - J. Frank Dobie

A. Week 1:

1. Introduce course.
2. Discuss life and literature of the Southwest should be studied.
3. Discuss "A Preface with Some Revised Ideas" and "A Declaration" from Dobie's Guide.
4. Define "The Southwest".
5. Discuss topographical and meterological features.

B. Week 2:

1. Continue with topographical and meterological features.
2. Study flora and fauna of the Southwest
3. Read from Southwestern literature some material concerning flora and fauna.

C. Week 3:

1. Discuss the Indian tribes found in the Southwest
2. Discuss Southwestern lore.
3. Bring in some of the legends which have grown up in the Southwest.
4. Cover some readings concerning Indians.
5. Discuss the Indian influence in the Southwest.

D. Week 4:

1. Discuss the Spanish and Mexican influence.
2. Study the Cowboy through fact, fiction, folk-songs, folk-tales, essays, and poetry.

E. Week 5:

1. Continue Cowboy study
2. Study the role of the Pioneer.
3. Introduce the role of the Texans in Southwest literature.

F. Week 6:

1. Continue study of the Texans
2. Bring in the role of the Treasure Seekers.

G. Week 7:

Study the role of the following:

1. The Bad Man
2. The Gunfighter
3. Desperate Women

H. Week 8:

Study the role of the following:

1. Texas Rangers
2. Towns and Cities
3. Buried Treasure

I. Week 9:

1. Discuss the language of the Southwest
2. Learn some of the ballads and songs.

J. Week 10:

Study folk tales and lore of the Southwest

K. Week 11!

Cover folk or frontier humor.

L. Week 12:

Study some authors in-depth.

The big three: J. Frank Dobie; Roy Bedichek; Walter Prescott Webb

M. Week 13:

Study and discuss Art of the Southwest

N. Week 14:

Study some of the Folk Tales from Southwest Writers Anthology.

O. Week 15:

Read some of the fiction from Southwest Writers Anthology.

P. Week 16:

Read and discuss a selection of essays, history, and biography from Southwest Writers Anthology.

Q. Week 17:

Study the poetry of the Southwest from Southwest Writers Anthology.

R. Week 18:

Individual reports and group study

SUGGESTED ACTIVITIES:

Students:

A. Recognize 15 plants native to the Southwest. These plants will be studied on "botanical trips" in the area. The teacher will also bring in various plant specimens for study.

B. Recognize and be knowledgeable concerning the animals in the "Texas Parks and Wildlife" publication concerning animals of Texas.

C. Name as many influences as possible that the Indian has had upon the Southwest.

D. From individual research, tell of one famous legend the Indians are responsible for.

E. List as many influences as possible that the Spanish and Mexican cultures had upon the Southwest. List 5 still in existence.

F. Discuss the stereotype of the cowboy. How is this stereotype false?

G. List 10 inaccuracies concerning the cowboy noticed on television or at the movies.

H. Analyze or explain "Streets of Laredo" or "Bury Me Not On the Lone Prairie.

I. Through individual research, bring in a favorite Southwestern folk ballad.

J. Write a 500 word theme putting yourself in the place of a pioneer. Would you have taken all the risks involved to come West? Why or why not?

K. Do individual research (this could also be a group project) concerning a "lost mine" in the Southwest. What is your opinion? Draw a map to your concluded location.

L. Recognize on sight 20 birds native to the Southwest.

M. Demonstrate such gunslinging techniques as the border roll, the border shift, and the crossarm draw.

N. On a current map of Texas, draw in the past locations of 20 towns that no longer exist. On the back of your map, tell why they are nonexistent.

O. On a Texas map, trace any fault lines going through Texas.

P. List 5 words in current usage that can be traced back to the Spanish or Mexican influence in Texas, 5 to the French, 5 to the German, and 5 to the Indian.

Q. Start a collection of folk tales, told to you by people of 60 years of age or older. Write down where the individual heard this story.

R. What is Larry McMurtry's viewpoint concerning the "Big Three?"

S. Be able to recognize a Remington or Russell painting.

T. Discuss five major influences upon Southwestern art.

ADDITIONAL SUGGESTED ACTIVITIES:

A. Build a cactus garden.

B. Discuss the healing powers of the Aloe-Vera plant.

C. Invite guest speakers (area ranchers, people in the community).

D. Go on field trips (Wax Museum, Amon Carter Museum of Western Art, a dude ranch, a farm, etc.).

E. Have students prepare individual reports over material covered on a voluntary basis.

F. Design a brand for your family.

EVALUATION:

I. OF THE STUDENT:

After completing the course, the student will be able to:

A. recognize and discuss the natural habitat of at least 15 animals of the Southwest.

B. correctly identify 15 plants native to the Southwest.

C. discuss and write about Hendrick's theory "men were as they were because times were as they were," citing specific examples from studies.

D. participate in and contribute to a group discussion concerning the past's relation to the present.

E. understand cultures other than his own to the extent that he can describe the culture of the Indians, the Spaniards, and the Mexicans in the Southwest.

F. trace the evolution of Southwestern idioms to the extent he can correctly trace 8 out of 10.

G. understand his own environment to the extent that he can write of man's dealings, both successfull and unsuccessful, with the land in the past to the extent that he scores a grade of eighty (80) or above on a theme of this nature.

II. OF THE COURSE:

The course will be considered successful if:

A. the student is more aware of his environment to the extent that he can score an eighty (80) or above on a test covering the Southwestern environment.

B. the student is aware of the past to the extent that he can compose a well-written theme dealing with the various groups of people who settled in the Southwest.

C. the student's intellectual curiosity is stimulated to the extent that he goes beyond the minimum requirements of the course, simply because he asks "why?"

D. the student is aware of the past's influence upon the present to the extent that he can actively participate in a group discussion.

III. OF THE TEACHER

The teacher will have succeeded if:

A. the course has been a learning experience to the extent that there is a favorable change in behavior.

B. the student's environment is more interesting to him, to the extent that he is aware of his environment.

C. the student has a knowledge of the heritage and cultures that combined to form a "culture of the Southwest" to the extent that he can take an active part in a group discussion concerning these cultures.

D. the student is aware that "men were as they were because times were as they were" to the extent that he can apply this to the majority of the group or individuals studied.

E. the student has been stimulated to observe to the extent that he is more aware of his surroundings.

Note: As a basis for much information used in this curriculum plan, I helped myself to material found in J. Frank Dobie's Guide to Life and Literature of the Southwest. Inside the book was Dobie's inscription: "Not copyright in 1942, Again not copyright in 1952, Anybody is welcome to help himself to any of it in any way."

TITLE: LITERATURE OF THE IMAGINATION

LENGTH: Nine (9) Weeks

CREDIT VALUE: Must be taken with an additional nine week course for ½ credit.

PREREQUISITE: The successful completion of at least two years of high school English.

COURSE DESCRIPTION AND RATIONALE:

This course will explore the literature of the imagination through selected reading in science fiction, fantasy, detective, mystery and supernatural literature. The material selected will explore man's future and the unknown, trying to determine where fiction ends and reality begins. The students will be involved with the communication skills of reading, writing, listening and oral discussion. In reading, the emphasis will be to recognize the different types of imaginative writing and then be able to discuss their characteristics. The student will recognize mood, appeal to the senses, what writers see in man's future, and how the detective writer achieves his feelings of mystery and foreboding. Composition will be primarily expository; however, students will be asked to write at least one original imaginative selection.

ACHIEVEMENT LEVEL:

The student who enrolls in this course should be interested in imaginative and creative writing. He should be well grounded in the basic rules of grammar and composition.

TEACHER QUALIFICATIONS:

The teacher should be an avid reader and genuinely enjoy reading science fiction, detective stories, and the other types of literature that deal with the imagination. He/she should be aware of the various techniques, styles, and objectives of outstanding authors in these particular fields.

COURSE OBJECTIVES:

This course is designed to:

A. make the student aware of the various genrés of imaginative literature and of the outstanding authors to be found in these fields.

B. promote an increased enjoyment of recreational reading.

C. encourage the student to use his own imagination to create at least one original work - poem, short story, novella, etc.

D. Show the student what science fiction writers have to say in their "speculations about the possibilities of the real world" and allow the student to judge whether or not these "possibilities" can if fact become "realities."

E. familiarize the student with style and techniques of imaginative writers.

F. develope the ability to gain insight into society and human behavior through reading fiction.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. demonstrate his familiarity with the works studied through written and/or oral reports, through his participation in class discussions, and through successfully passing teacher made tests.

B. compare science fiction with man's "real world."

C. demonstrate a sense of enjoyment for reading through increased participation i groups discussions.

D. write at least one original selection.

E. analyze style and techniques used by imaginative writers to give their writing an aura of credibility.

F. name at least three major writers in the catagories of imaginative writing and list two or three of the major works of each.

SUGGESTED STUDENT MATERIALS:

A. Berbrich, Jaon, ed. Stories of Crime and Detection. New York: Webster McGraw-Hill, 1974.

B. Bradbury, Ray. Fahrenheit 451. New York: Ballantine, 1972. Pap. ($1.25)

C. ________. The Illustrated Man. New York: Bantam Books, 1969.(Paper$.95)

D. Collins, Wilkie. The Moonstone. New York: Airmont Publishing Co., n.d. (Classic Series - Pap. - .75)

E. Discovering Science Fiction. New York: Noble & Noble, (Crichton, Michael. The Andromeda Strain. 25th ed. 1974. Heinlein, Robert A. Starman Jones. 7th ed. 1972. Silverberg, Robert, ed. Mind to Mind. 1974. Silverberg, Robert. Time of the Great Freeze. 6th ed. 1972. Teacher's Guide - Set of eight copies of each title - $21.44).

F. Doyle, Arthur Conan. The Adventures of Sherlock Holmes. Edited by Hugh Green, New York: Signet Books, 1965. ($.50)

G. ________. The Hound of the Baskervilles. New York: MacMillan Publishing Co., inc., 1962. Pap. ($.65)

H. Fantasy and Science Fiction. Jacksonville, Illinois: Perma Bound, n.d. (A set of 26 titles by Asimov, Blixh, Bradbury, Chrichton, Heinlein, Serling, Tookien, Vonnegut. $52.79)

I. Fleming, Ian. Dr. No. New York: New American Library. 1959. Pap.($.60)

J. Hammet, Dashiell. The Big Knockover. New York: Random House, 1972. Pap.($1.25)

K. _____. The Glass Key. New York: Random House, 1972. Pap. $1.25)

L. __________. The Maltese Falcon, New York: Random House, 1972. Paper. $1.25)

M. __________. The Thin Man. New York: Random House,1972. Paper($1.25)

N. Kelley, Leo P., ed. Fantasy: The Literature of the Marvelous. New York: Webster McGraw-Hill, 1974.

O. __________. The Supernatural in Fiction. New York: Webster McGraw-Hill, 1973.

P. __________. Themes in Science Fiction. New York: Webster McGraw-Hill,1972.

Q. Poe, Edgar Allan. Ten Great Mysteries. Edited by Graff Conklin, New York: Scholastic Magazines, 1960. Pap. ($.75)

R. Sayers, Dorothy. Busman's Honeymoon. New York: Harper Row, 1937.

S. __________. Gaudy Night. New York: Harper Row, 1936.

T. __________. Strong Poison. New York: Harper Row, 19th ed., 1958. Pap.

U. Scientists Write Science Fiction. Jacksonville, Illinois: PermaBound, n.d. (a set of 14 titles by Asimov, Clarke, Conklin, Heinlein, Hoyle, and Vonnegut.$30.03).

V. Tey, Josephine. Daughter of Time. New York: Berkley Publishing Corp., 1970. Pap. ($.75).

TEACHER RESOURCE MATERIALS:

A. Aull, Mrs. George F. A Teacher's Guide to Discovering Science Fiction. New York: Noble & Noble Publishers, Inc., 1971

B. Barzun, Jacques and Taylor, Wendell Hertig. A Catalogue of Crime: Being a Readers' Guide to the Literature of Mystery, Detection and Related Genres. Cambridge, Mass.: Harper & Row, Publishers, 1971. ($18.95)

C. Beck, Robert E. Literature of the Supernatural. Evanston, Illinois: McDougal, Littell & Co., 1974.

D. Brodkin, Sylvia Z. and Pearson, Elizabeth J. Science Fiction. Evanston, Illinois: McDougal, Littell & Co., 1973.

E. Chandler, Raymond. The Simple Art of Murder. New York: Ballantine Books Inc., 1972. Pap. ($.95)

F. Clareson, Thomas D. S.F.: The Other Side of Realism. Bowling Green, Ohio: Bowling Green University Popular Press, N.D.

G. Evans, Verda. "Mystery as Mind Strether." English Journal, Vol. 61, No. 4 (April, 1972), 495-503.

H. "How to Create Mystery," Scholastic Voice, 56 (March 14, 1974). (Includes techniques used by Poe and a dramatization of "The Monkey's Paw.")

I. Pfeiffer, John R. Fantasy and Science Fiction: A Critical Guide. Palmer Lake, Colorado: Filter Press, 1971. Pap.

J. Pooley, Robert C. The United States in Literature. Glenview, Illinois:. Scott Foresman, 1968.

K. Russell, Bob and Craig. Jim. "Mystery Write-In". Media and Methods, Vol. 8, No. 1 (September, 1971) 82.

L. Schorer, Mark, et. cl., eds. American Literature. Boston: Houghton Mifflin Co., 1968.

M. "Trackdown: A Game of Detection and Reporting." Scholastic Scope, March 14, 1974.

AUDIO VISUAL MATERIALS:

Filmstrip, Cassettes, Records:

A. "Inner Sanctum," Cassette, Golden Age of Radio, Logan Iowa: Perfection Form Co. ($6.25).

B. "The Purloined Letter," Rdcord, Logan Iowa: The Perfection Form Co. ($5.95)

C. "Ten Tales of Mystery and Terror," Farmingdale, New York: Charles W. Clark Co., Inc., 1972. (6 filmstrips, questions for review and suggested activities; $39.00).

16 mm Films:

A. Edgar Allan Poe. #819

B. English Literature: Romantic Period. #2424

C. Fahrenheit 451 (color), 112 mins. rental $65.00, Cine Craft Co., Portalnd, Oregon.

D. The Passenger. Scholastic Scope, March 14, 1974.

E. The Witches of Salem: The Horror and the Hope. #8616.

Miscellaneous:

A. Bulletin boards using book jackets.

B. Posters depicting any type of literature of the imagination.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Display posters and book jackets that deal with imaginative writing.

B. Discuss with the students the areas that will be covered in the course.

C. Discuss some of the major writers that will be studied and mention their major works.

SUGGESTED APPROACH:

The approach will be a combination of lecture, discussion, group work, and workshop. There will be individualized reading by the student and oral reports made to small groups.

COURSE OUTLINE

I. Take a personal inventory to discover what books and material will be needed for this course.

II. Study the different types of imaginative writing so that students will recognize the different types and their authors at the end of the course.

III. Study various techniques of authors, noting how they use mood, foreboding, characterization, theme, and setting to achieve their objectives.

IV. Emphasize expository writing, especially on themes of characterization from their reading.

V. Prepare students for writing at least one original paper.

A. Week 1 & 2:

1. Give the class an overall view of the course. Four types of literature of the imagination will be studied.
2. Direct each student to keep a spiral notebook for notes , individual ideas, and interpretation.
3. Begin reading supernatural literature. Possible suggestions might include Edgar Allan Poe's "The Black Cat," "The Tell-Tale Heart," and/or "The Gold Bug." As background, go into both the Romantic Movement in the U.S. and England.
4. Study poetry of Poe (especially "The City in the Sea", pp. 267-68 in Houghton-Mifflin's American Literature) and The Rime of the Ancient Mariner by Samuel Coleridge.
5. Use notes on Poe in The United States in Literature. Scott Foresman, pp. 206-208.
6. Show films "English Literature: Romantic Period" (#2424), film on biography of Poe. Scholastic Scope, March 14, 1974, "The Passenger."

B. Weeks 3 - 5:

1. Begin studying detective stories which also fall into the looser category of mystery stories. This kind of writing shows a professional or amatuer in his search for truth, usually in a urban setting.
2. Read Poe's "The Purloined Letter," which demonstrates Poe's use of two devices that he invented as necessary parts of a detective story. Refer to page 207 in The United States in Literature. Compare Poe to Arthur Conan Doyle's Sherlock Holmes. Audio visual: record of "The Purloined Letter."
3. Introduce the mystery as a form of literature. "The whodunit" emphasizes the puzzle. Suggested authors to be studied include Agatha Christie, O. Henry, Poe, Arthur Conan Doyle, Ross MacDonald, Dashiell Hammett, Dorothy Sayers, Raymond Chandler, and others.
4. Play the "Inner Sanctum" cassette from the golden age of radio. Use "How to Create Mystery" from Scholastic Voice, March 14, 1974. Also, "Trackdown: A Game of Detection and Reporting", Scholastic Scope, March 14, 1974

C. Week 6 - 7:

1. Introduce science fiction as a form of imaginative literature. Robert Heinlein defines science fiction as "speculative fiction in which the author takes as his first postulate the real world as we know it, including all established facts and natural laws...it is legitimate, tightly reasoned speculation about the possibilities of the real world."

2. Read The Illustrated Man, and/or Fahrenheit 451 by Roy Bradbury. Also, include stories by Asimov, Vonnegut, Aldous Huxley, Heinlein, Clark, and/or others.
3. Discuss what writers like H.G. Wells predicted for the future. Have these come true? If so, how close is today's technology to what was predicted?
4. Discuss what today's science fiction writers predict is in man's future. Do students see their predictions as realities or fantasies?

D. Week 8-9:

1. Form three groups to read and prepare notebooks and class presentations on Themes in Science Fiction, The Supernatural in Fiction, and/or Stories of Crime and Detection.
2. Prepare at least one original imaginative selection. Students will know about this assignment well in advance of the ninth week. Suggest that a few of them write a play.

ADDITIONAL SUGGESTED ACTIVITIES:

A. Assign outside reading of at least 300 pages. Students may choose books outside of class (with approval) or read any of the perma-bound books from the sets in the classroom library. Provide a suggested reading list which can be constantly revised as new titles are suggested.

B. Write a brief character sketch or expository theme a week.

C. Give major quizes after each type of imaginative literature is studied.

D. Study vocabulary along with reading, showing words in context.

E. Discuss current popular television detective programs. Include "Mannix", "Columbo", "Hec Ramsey", and/or "Cannon".

F. Use "Mini-Mystery" from Scope Magazine.

EVALUATION

I. OF THE STUDENT:

After completing the course, the student will:

A. know and be able to recognize the four categories of imaginative writing (supernatural, detective, mystery, and science fiction).

B. be "hooked on books".

C. be able to name at least three major writers of imaginative literature and list two or three major works by each.

D. have written, one imaginative selections, using techniques that have been emphasized in class.

E. be aware of the "real" and "unreal" predictions of science fiction writers and will demonstrate an indepth view of society and human behavior by contributing actively in group discussions on this topic.

II. OF THE COURSE:

The course will be considered successful if:

A. two thirds of the students write a successful imaginative selection (play, short story, poem, etc.)

B. two thirds of the students, after completing an evaluation sheet indicate they have enjoyed the course and see a beneficial value in taking it.

C. at least 1/2 of the students indicate an increased appreciation for a enjoyment of imaginative literature as demonstrated by:

1. selecting this type of book to read for personal pleasure.
2. discussing the style, techniques, and insight.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. she has aroused enthusiasm in the students as demonstrated by their class participation and choice of personal outside reading.

B. students encourage others to enroll for this class each year.

C. ninety percent of the students successfully complete the course.

TITLE: MASS MEDIA AND COMMUNICATION

LENGTH: Six (6) weeks

CREDIT VALUE: Must be taken in conjunction with two additional six week courses for $\frac{1}{2}$ credit.

PREREQUISITE: The student must have successfully completed two years of high school English.

COURSE DESCRIPTION AND RATIONALE:

Students living in a mass media oriented world must know how to live in it and cope with its influence and complexities. This course will offer the student an opportunity to examine mass media and to establish standards of criticism and evaluation. Selections of the printed and electronic media and propoganda in advertising will be covered.

ACHIEVEMENT LEVEL:

A student entering this course should have the reading ability and maturity level of a junior in high school.

TEACHER QUALIFICATIONS:

The teacher should have a basic knowledge of the mass media. His/her interest in the subject should be such that it will generate enthusiasm in the students.

COURSE OBJECTIVES:

This course is designed to:

A. enable the student to understand the role of the communications media and the responsibilities of the producer and consumer of mass media in modern society.

B. afford students the opportunity of investigating the method, message and influence of the vehicles of media communication in and on our society.

C. make the student aware of the influences of advertising on his life and help him develop a discriminating judgment as a consumer.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. demonstrate his judgment and discrimination in the evaluation of radio, television, and mass printed media through practical application of techniques learned in the course.

B. analyze advertising in all media by defining and describing the "hidden persuaders".

C. recognize the devices used in mass media to influence political and social beliefs.

D. illustrate an understanding of the communication roles of the various media in society and their influence on human action by discussing them intelligently, either orally or in written form.

SUGGESTED STUDENT MATERIALS:

A. Fabun, Don. Telecommunications: One World One Mind. New York: MacMillan Publishing Co.

B. Littell, Joseph F., Coping with Television. Evanston, Illinois: McDougal Littell, 1973.

C. Media. Evanston, Illinois: McDougal Littell, 1972. Mass Media worktext.

D. Riley, D., ed. Freedom of Dilemma, Glenview, Illinois: Scott Foresman and Co.

E. Rissover, Fredric. Mass Media and the Popular Arts. New York, N.Y.: McGraw Hill, 1971.

F. Schrank, Jeffrey. The T.V. Action Book. Evanston, Illinois: McDougal, Littell & Co., 1974. (worktext)

TEACHER RESOURCE MATERIALS:

BOOKS:

A. Burgess, Sara and Ahnne, Marlene. SOS: A Communications Text With A Message. New York: MacMillan Publishing Co., 1973.

B. Holmgren, Rod and Norton, William, eds. The Mass Media Book. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972.

C. McLuhan, Marshall. Understanding Media. New York: McGraw-Hill, 1965.

D. Roden, Philip. The Elusive Truth. Glenview, Illinois: Scott Foresman & Co.

E. Sandman, Peter M., Rubin, David M.; and Sachsman, David B. Media: An Introductory Analysis of American Mass Communications. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972.

F. ______________. Media Casebook: An Introductory Reader in American Mass Communications. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972

G. Stevens, John D. and Porter, William E. The Rest of the Elephant: Perspectives On The Mass Media. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973.

H. Thomsen, William F. Media and Communication. New York: Harcourt-Brace-Jovanovich, Inc., 1972.

I. Wirkus, Thomas E. and Erickson, Harold P. Communication and the Technical Man. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1972.

PERIODICALS:

A. Atlantic

B. Harper's

C. Media and Methods

D. Nation

E. New Republic

F. New York Times Magazine

G. Newsweek

H. Saturday Review

I. Time

J. T. V. Guide

PROFESSIONAL JOURNALS:

A. Broadcasting

B. Columbia Journalism Review

C. Editor and Publisher

D. Nieman Reports

E. Public Opinion Quarterly

F. Quarterly

G. Quill

H. Variety

AUDIO-VISUAL MATERIALS:

A. "Communication: The Problem's Approach". 5 cassettes/20 trans. - Educational Audio-Visual Inc.

B. "Freedom of the Press Today". 2 filmstrips/2 LP's Guidance Associates.

C. "Literature and the Film". 4 filmstrips/4 LP's Educational Dimensions Corp.

D. "Mass Media and the Freedom to Communicate". 1 filmstrip/1 LP - Educational Dimensions Corp.

E. "Media and Meaning: Human Expression and Technology. Parts I & II." Sound Slide Set. The Center for Humanities Inc. 1973.

F. "Sound Filmstrip System - The Method". one filmstrip. Du Kane Corp.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE UNIT:

A. Use the overhead projector with overlays to describe different forms of media.

B. conduct a class discussion of media based on overlays.

C. discuss man's universal need for communication.

D. display magazines, newspapers and ads for T.V. and movies.

SUGGESTED APPROACH:

The approach for this course will be a seminar-workshop format. Students will receive input during the seminar portion from various texts and supplementary sources. Students will then use this information for group and individual activities in the workshop portion.

COURSE OUTLINE:

A. Week 1: Printed Media

1. Read selections from McLuhan's Mass Media and the Popular Arts to be used for discussion.
2. Make a study of the specialization of magazines and periodicals by examining selections in group work. Presentation of findings to be given to the class.
3. Investigate the changes taken place in newspaper and magazine publishing in the last decade.

B. Week 2: Printed Media

1. Make a comparative study between advertising found in local newspapers and national circulation magazines.
2. Keep an individual scrapbook of all available news coverage of a single news story from the first newsbreak to follow up, in-depth studies, and editorial comments.
3. Collect examples of propaganda from magazines and newspapers and discuss the influence on attitudes and buying habits.

C. Week 3: Electronic Media

1. Read selected material from McLuhan's Understanding Media used for initial discussion.
2. Investigate special interest radio stations by monitoring broadcasts and examining each one's schedule. Consider audience services, funding, and political bias.
3. Make a study of available information on psychological effects of television. Use McLuhan's Understanding Media and other source books for background information.

D. Week 4: Electronic Media

1. Study educational television by monitoring local station and using broadcast guide. Consider programs, audience, funding, services, and political bias.
2. Examine advertising in television and study television commercials.
3. Examine the content of current television programs and establish standards for judging quality. Use TV Action Book for possible evaluation format.

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E. Week 5: Advertising

1. Use selected readings from Mass Media and the Popular Arts for background information.
2. Read Morton Hunt's article, "Love According to Madison Avenue." Discuss what seems to be Madison Avenue's image of such things as manliness, sophistication, motherhood, purity, and fun. Consider how ads project these images and determine their validity. Find current examples from periodicals.
3. Investigate the language of ads. Consider concrete and abstract words, poetic figures, length of sentences, and paragraph structure. Consider the effect, if any, of ad language on language as a whole.

F. Week 6: Popular Fiction and Popular Music

1. Using figures from trade publications, determine what books are the actual "best sellers" both in terms of volumes sold and income derived from sales. Compare these figures with the "official" best seller lists.
2. Make a survey of who reads fiction and for what reasons. Has television changed the reading habits of the public?
3. Examine the mechanics of the recording industry. How are records produced? Who decides what records will be made. What processes are involved? What people? What are the costs?
4. Compare melodic lines and lyrics of current songs with those of an earlier era. Do the lyrics reflect the attitudes and interests of the time? Attempt to define any trends in melody.

ADDITIONAL SUGGESTED ACTIVITIES:

A. Investigate the structure of a typical ad agency.

B. Conduct interviews with advertising executives, magazine and newspaper editors, and managers of local radio and television stations. Students will compose relevant questions beforehand.

C. Visit a local newspaper.

D. Outline a pilot for a new half-hour television series. Explain the characterization and images the characters will project.

E. Discuss Jerry Farber's assertion that in education the medium is the message and the medium is regimentation: desks in straight rows, raising one's hand to ask to leave the room, hall passes, and so forth.

EVALUATION:

I. OF THE STUDENT

After completing the course, the student will:

A. prepare a poster depicting examples of communication.

B. analyze his own television viewing habits and tastes by charting his own schedule of T.V. viewing for a one week period.

C. present an evaluative report on a television program.

D. outline the chief characteristics of each of the printed media on a written examination.

E. write a 250 word essay comparing treatment of a newsstory in one magazine, one newspaper, and one television or radio broadcast.

F. identify in written and oral report, devices used in advertising to sell products and services.

II. OF THE COURSE:

The course will be considered successful if:

A. seventy-five percent of the students can identify the responsibilities of the producers and consumers of mass media.

B. seventy-five percent of the students can demonstrate an understanding of the role of communications in modern society.

C. seventy-five percent of the students can differentiate between the influences of various forms of media.

D. seventy-five percent of the students demonstrate an awareness of the influence of advertising on his life and society in general.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. He/she fully utilizes the resources made available by the school and community.

B. He/she stresses the importance of self and the value of individual differences.

C. He/she relates the instruction to the course objectives.

TITLE: MYSTERY AND DETECTIVE LITERATURE

LENGTH: 6 weeks

CREDIT VALUE: Must be taken with two additional six weeks courses for one-half credit

PREREQUISITE: The student must have successfully completed two years of high school English.

COURSE DESCRIPTION AND RATIONALE:

The course will recognize as a distinct literary type, the "detective" story. In a survey of selected authors and series, the development of the genre will be traced from Poe's ratiocinative tale through the contemporary murder mystery. The course will hopefully initiate or enhance the student's view of reading as a pleasant pastime.

ACHIEVEMENT LEVEL:

The student should have an average or above average reading and writing ability, which he can use to demonstrate his comprehension of the material presented.

TEACHER QUALIFICATIONS:

Teacher must be thoroughly familiar with the material to be covered in class and be able to present it in an interesting, informative manner. He/She should also have enough knowledge of the subject that the student may use her as a resource person.

COURSE OBJECTIVES:

This course is designed to:

A. develop the student's ability to recognize the mystery-detective story as a form of literature.

B. make the student aware of various techniques, devices, and characterizations used by different authors.

C. teach the student to define and to identify mystery-detective stories.

D. instill a sense of appreciation for this literary form.

E. develop in the student an increased desire to read for pleasure.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. define the mystery-detective story and to discuss at least two distinct types.

B. demonstrate his completion of the assigned reading and his familiarity with it by giving oral and/or written reports, and by answering discussion test questions.

C. name several major mystery-detective writers and at least two of each of their works.

D. analyze the story in terms of the essentials of any literary work such as plot, point of view, theme, tone, characterizations, etc..

E. discuss the character of the protagonist of major detective series, such as Phillip Marlowe, Sherlock Holmes, Ellery Queen, and Nero Wolfe.

F. outline, as a solution to a hypothetical detective's dilemma predicted actions of a given detective hero.

SUGGESTED STUDENT MATERIALS:

Classics:

A. Chandler, Raymond. The Big Sleep. New York: Ballentine Pocketbooks, 1971. (95¢)

B. Chandler, Raymond. The Little Sister. New York: Ballentine Pocketbooks, 1971. (95¢)

C. Chandler, Raymond. The Simple Art of Murder. New York: Ballentine Pocketbooks, 1972. (95¢)

D. Doyle, Arthur Conan. The Adventures of Sherlock Holmes. Edited by Hugh Green. New York: Signet Pocketbooks, 1965. (50¢)

E. Hammett, Dashiell. The Maltese Falcon. New York: Vintage Pocketbooks, 1972. ($1.25)

F. Hammett, Dashiell. The Thin Man. New York: Vintage Pocketbooks, 1972. ($1.25)

G. Hammett, Dashiell. The Glass Key. New York: Vintage Pocketbooks, 1972. ($1.25)

H. Hammett, Dashiell. The Big Knockover. New York: Vintage Pocketbooks, 1972. ($1.25)

I. MacDonald, Ross. The Chill. New York: Bantam Books, Inc., 1971. (95¢)

J. MacDonald, Ross. Moving Target. New York: Bantam Books, Inc., 1971. (95¢)

K. MacDonald, Ross. The Far Side of the Dollar. New York: Bantam Books, Inc., 1965. (95¢)

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L. Poe, Edgar Allen. Ten Great Mysteries. Edited by Graff Conklin. New York: Scholastic Pocketbook, 1960. (75¢)

Mystery-Detective

M. Armstrong, Charlotte. The Protégé. New York: Fawcett Pocketbooks, 1971. (75¢)

N. Armstrong, Charlotte. The Turret Room. New York: Fawcett Pocketbooks, 1970. (75¢)

O. Christie, Agatha. Murder in the Calais Coach. New York: Pocketbooks Publishers, 1972. (95¢)

P. Christie, Agatha. The Murder of Roger Ackroyd. New York: Pocketbooks Publishers, 1969. (95¢)

Q. Christie, Agatha. And Then There Were None. New York: Pocketbooks Publishers, 1972. (95¢)

R. Collins, Wilkie. The Moonstone. New York: Harper & Row, 1873. ($5.95) (Airmont Publishing Co., 75¢)

S. Francis, Dick. Three to Show: Dead Cert; Nerve; and Odds Against. New York: Harper and Row, 1972. ($8.95)

T. Higgins, James, ed. Mystery Stories I. Boston: Houghton-Mifflin, 1973. ($1.40)

U. Higgins, James, ed. Mystery Stories II. Boston: Houghton-Mifflin, 1973. ($1.40)

V. Leonard, Frank. Box One Hundred. New York: Harper and Row, Publishers, 1972. ($5.95)

W. Tey, Josephine. Daughter of Time. New York: Berkley-Medallion, Publishers, 1970. (75¢)

X. Tey, Josephine. Brat Farrar. New York: Berkley-Medallion, Publishers, 1971. (95¢)

Y. Woolrich, Cornell. The Black Angel. New York: Ace Publishing Corp., 1969. (75¢)

Detective

Z. Ball, John. In The Heat of the Night. New York: Bantam Books, Inc., 1965. (60¢)

AA. Caspary, Vera. Laura. New York: Avon Books, 1970. (95¢)

BB. Gardner, Erle Stanley. The Case of the Crimson Kiss: A Novelette plus Short Stories. New York: Pocket Books, 1971. (95¢)

CC. Kemolman, Harry. Friday the Rabbi Slept Late. New York: Fawcell World Library, 1970. (75¢)

DD. Lathen, Emma. Ashes to Ashes. New York: Pocket Books, 1972. (95¢)

EE. Sayres, Dorothy. Strong Poison. New York: Harper and Row, Publishers, 1958. ($5.95) (Avon Books, 95¢)

FF. Sayres, Dorothy. Gaudy Night. New York: Harper and Row, Publishers, 1936. ($5.95) (Avon Books, 95¢)

GG. Sayres, Dorothy. Busman's Honeymoon. New York: Harper and Row, Publishers, 1937. ($7.95)

HH. Stout, Rex. Fer-de-Lance. New York: Pyramid Publications, Inc., 1970. (75¢)

Police

II. Simenon, Georges. Maigret at the Crossroads. Baltimore: Penguin Books, Inc., 1963. (95¢)

JJ. Unak, Dorothy. The Witness. New York: Popular Library, Inc., 1970. (75¢)

Gothic

KK. DuMaurier, Daphne. Rebecca. New York: Avon Books, 1971. ($1.25)

LL. Stewart, Mary. The Ivy Tree. New York: Fawcett World Library, 1970. (95¢)

MM. Stewart, Mary. Nine Coaches Waiting. New York: Fawcett World Library, 1970. (95¢)

NN. Whitney, Phyllis. Thundering Heights. New York: Fawcett World Library, 1970. (95¢)

Spy and Adventure

OO. Ambler, Eric. Coffin for Demetrios. New York: Bantam Books, Inc., 1972. (95¢)

PP. Ambler, Eric. Journey into Fear. New York: Bantam Books, Inc., 1972. (95¢)

QQ. Fleming, Ian. Casino Royale. New York: New American Library, Inc., 1966. (60¢)

RR. Fleming, Ian. Dr. No. New York: Bantam Books, Inc., 1971. (95¢)

SS. LeCarre, John. The Spy Who Came in from the Cold. New York: Dell Publishing Col, 1968. (75¢)

TT. MacInnes, Helen. Above Suspicion. New York: Fawcett World Library, 1969. (95¢)

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UU. MacInnes, Helen. Assignment in Brittany. New York: Fawcett World Library, 1970. (95¢)

VV. MacLean, Alistair. Guns of Navarone. New York: Fawcett World Library, 1969. (95¢)

Crime

WW. Dostoevsky, Fyodor. Crime and Punishment. New York: Bantam Books, Inc., 1963. (75¢)

XX. Westlake, Donald. The Hot Rock. New York: Pocket Books, 1971. (95¢)

Collections

YY. Hitchcock, Alfred. Murder for the Millions. New York: Dell Publishing Co., 1965. (75¢)

ZZ. Hitchcock, Alfred. Murders I Fell in Love With. New York: Dell Publishing Co., 1969. (75¢)

AAA. Hubin, Allen J., ed. Best Detective Stories. New York: E.P. Dutton and Co., Inc., 1971. ($5.95)

BBB. Kahn, Joan, ed. Some Things Dark and Dangerous. New York: Harper and Row, 1970. ($5.95)

CCC. Kahn, Joan, ed. Some Things Fierce and Fatal. New York: Harper and Row, 1971. ($4.95)

DDD. Queen, Ellery. Ellery Queen's Mystery Bug. New York: The World Publishing Co., 1972. ($6.95)

EEE. Queen, Ellery. Twentieth Century Detective Stories. New York: Popular Library, Inc., 1972. (75¢)

FFF. Sayres, Dorothy. Lord Peter. New York: Harper and Row, 1972. ($10.00) (Avon Books, $3.95; for better readers)

TEACHER RESOURCE MATERIALS:

A. Barzun, Jacque and Taylor, Wendell Hertig. A Catalogue of Crime: Being a Reader's Guide to the Literature of Mystery, Detection and Related Genres. New York: Harper and Row, Publishers, 1971. ($18.95)

B. Bruccoli, Matthew, J., ed. Kenneth Miller-Ross McDonald: A Checklist. (Modern Authors Checklist Series). Detroit, Michigan: Gale Research Co., 1971.

C. Hagen, Ordean A. Who Done It? An Encyclopedic Guide to Detective, Mystery, and Suspense Fiction. New York: R.R. Bowker Co., 1969.

D. Haycraft, Howard. Murder for Pleasure: The Life and Times of the Detective Story. San Jose, Calif.: Bibliography Information, 1968.

E. Hubin, Allen, J., ed. Best Detective Stories of the Year: 24th Annual Collection. New York: E.P. Dutton & Co., Inc. 1970.

History and Criticism:

F. Harper, Ralph. World of the Thriller. Cleveland, Ohio: Press of Case Western Reserive University, 1969.

G. Hurch, Alma E. Development of the Detective Novel. Westport, Conn.: Greenwood Press, 1969.

H. Symons, Julian. Detective Story in Britain. Elmsford, N.Y.: British Book Centre, 1962.

Technique:

I. Burack, Abraham S., ed. Writing Detective and Mystery Fiction. Boston: Writer Publishers, 1967.

Detectives:

J. Block, Eugene B. Famous Detectives: True Stories of Great Crime Detection. Garden City, N.Y.: Doubleday and Co., Inc., n.d.

K. Cook, D. J. Hands Up: Or Twenty Years of Detective Life in the Mountains and on the Plains. Norman, Okla. University of Oklahoma Press, 1971.

L. Durham, Philip. Down These Mean Streets a Man Must Go: Raymond Chandler's Knight. Asheville, N.C.: University of North Carolina Press, 1968. ($1.95)

M. Pinkerton, Allan. Criminal Reminiscences and Detective Sketches. Freeport, N.Y.: Select Bibliographies Reprint Service, 1878.

AUDIO-VISUAL MATERIALS:

Records and Tapes

A. Bierce, Ambrose. Tales of Horror and Suspense. Educational Record Sales. ($5.95)

B. Rathbone, Basil. Adventures of the Speckled Band and The Final Problem. Caldmon. ($6.98)

C. Rathbone, Basil. The Tell-Tale Heart. Caldmon. ($6.98)

D. Tape some KRLD re-creations of "The Shadow."

Filmstrips

Tales of Suspense; "An Occurence at Owl Creek Bridge," "The Monkey's Paw," "The Damned Thing," "The Body Snatchers," "Caterpillars," "The Mummy's Foot," "Dr. Jekyll and Mr. Hyde." Educational Sales, 157 Chambers Street, New York 10007, $45.50.

16mm Films

A. A Touch of Evil (93 mins.) Universal 16, Rental, $50

B. Confidentail Agent (122 mins.). United Artists 16, 729 Seventh Avenue, New York 10019. Rental, $50.

C. Harper (121 mins.). Audio Brandon. Rental, $50. Swank Motion Pictures, 201 S. Jefferson, St. Louis, Mo. 63166, Rental, $37.50.

D. Kind Hearts and Coronets (101 mins.). Contemporary Films/McGraw-Hill, 1221 Avenue of the Americas, New York 10020, Rental, $35.

E. Maltese Falcon (100 mins.). Audio Brandon, 512 Burlington Ave., La Grange, Illinois 60525. Rental, $25.

F. Rebecca (130 mins.). Audio Brandon. Rental, $25.

G. The Glass Key (87 mins.). Universal 16, 445 Park Avenue, New York 10022. Rental, $30.

H. The Lady Vanishes (96 mins.). Janus Films, 745 Fifth Avenue, New York 10020. Rental, $75.

I. The Tell-Tale Heart (8 mins.). Learning Corp. of American, 711 Fifth Avenue, New York 10019. Rental, $10.

J. 39 Steps (100 mins.) Film Classics Exchange, 1926 S. Vermont Avenue, Los Angeles, C lif. 90007. Rental, $65.

K. This Gun for Hire. (81 mins.) Universal 16. Rental, $25.

Television

"Mannix," "Ironsides," "Columbo," "Alfred Hitchcock," "Perry Mason"

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Discuss some of the conventions used in detective-mystery stories which set them apart from other genres.

1. perfection of the crime
2. stupidity of the police
3. brilliance or diligence of the detective
4. a striking denouement
5. presentation of clues

B. Discuss one of the suggested television movies. Have students point out the above conventions and determine how they contributed to the success of the show.

SUGGESTED APPROACH:

The thematic approach will be used to introduce this course. The protagonists of major detective series will be compared, contrasted, and analyzed.

COURSE OUTLINE:

A. Week 1: Introduction to Course; Ratiocinative Tale

1. Discuss the nature and characteristics of the mystery-detective story.
2. Discuss and outline course objectives, both teacher's and students'.
3. Discuss the beginning of the detective story, using Poe as the inventor of the ratiocinative tale.
4. Define ratiocinative tale.
5. Listen to the record of "The Monkey's Paw" by Poe.
6. Read Poe's "Murders in the Rue Morgue."
7. Make a list of any characteristics of the ratiocinative tale found in this story.
8. Read and discuss these lists in class.

B. Week 2: Continuation of Poe and Ratiocinative Tale

1. Watch again the filmstrip, "The Monkey's Paw."
2. Make a list of ratiocinative characteristics found in this story.
3. Compare lists in class in small groups. Each group should compile one master list by adding to and deleting from original lists.
4. Present each master list of characteristics to the class and discuss them.
5. Discuss what in Poe's nature or life contributed to this particular type of writing.
6. As a class compile examples of instances or happenings in Poe's stories which seem to reflect or to be caused by his life.
7. Give students a test over Poe and the ratiocinative tale.

C. Week 3: Gothic Novel - Daphne DuMauerier's Rebecca

1. Give an example of different Gothic authors and some of each of their works.
2. Discuss characteristics of the Gothic novel and give brief background of DuMauerier and her particular style.
3. Discuss differences between protagonists in Gothic novel and ratiocinative tale.

4. Read Rebecca silently in class.
5. After reading first two-thirds of Rebecca, have the class discuss the elements of the novel such as point of view, theme, tone, protagonist.
6. Write a character sketch of the Gothic heroine.
7. Assign the watching of either Columbo, Mannix, Ironsides, or Toma on television during this week.

D. Week 4: Modern Detectives - Philip Marlowe

1. Finish reading Rebecca.
2. Give students a test over Rebecca.
3. Discuss characteristics of the contemporary detective hero.
4. Write a short paper on the characteristics of television heroes assigned the previous week.
5. Give background on the characteristics of Philip Marlowe created by Raymond Chandler.
6. Read Raymond Chandler's The Little Sister.

E. Week 5: Completion of The Little Sister

1. Complete the reading of The Little Sister.
2. Give students a test over the modern detective, Raymond Chandler's The Little Sister.
3. Given a list of modern detective heroes found in library, have each student choose a hero from the list.
4. Spend two days in the library doing research on this hero.
5. Have students present a short oral report on each hero, giving physical description, background, mannerisms, crime-solving techniques, and probable situations of the protagonist chosen from the list.

F. Week 6: Film - Maltese Falcon

1. Three days to show mystery film classic, The Maltese Falcon.
2. Review progress of course orally.
3. Write a paper creating a mythical protagonist such as Gothic, modern, or one found in a ratiocinative tale. Include physical characteristics, mannerisms, operating style, and time period he/she lives in. This will be graded as the final test.

ADDITIONAL SUGGESTED ACTIVITIES:

A. Make a mystery collage.

B. Create-A-Tale - Each person adds one sentence to the original sentence given by the teacher, thereby, creating an original, lucid tale of terror.

C. Play the mystery game, "Clue."

D. Stage a murder in class and have the "audience" section of the class solve it.

EVALUATION:

I. OF THE STUDENT:

After completing the course the student will:

A. analyze the character of mystery-detective heroes which he might encounter in literature or the visual media.

B. classify protagonists into certain categories, such as Gothic, detective, classical, or police.

C. create an original mystery story.

II. OF THE COURSE:

The course will be considered successful if:

A. seventy-five percent of the students achieve a passing grade.

B. the students demonstrate in class discussion that they are aware of the effect of the "hero" image in today's culture.

C. the students develop an enjoyment of reading this type of literature as shown by the type of recreational books they select.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. he/she is used as a resource person for his/her students.

B. he/she instills an interest and appreciation of the subject as demonstrated by student discussion and types of reading they ask to have recommended.

TITLE: PAPERBACK POWER (INDIVIDUALIZED READING)

LENGTH: Nine (9) weeks

CREDIT VALUE: Must be taken in conjunction with one additional nine-week course for ½ credit.

PREREQUISITE: Must be a junior or senior; must have passed two years of English with a minimum of 70 if a junior, and three years if a senior; must be passing all other subjects enrolled in.

COURSE DESCRIPTION AND RATIONALE:

This course is designed to offer students the opportunity of choosing books (fiction and non-fiction) they would like to read and the opportunity to do just that - read, for enjoyment.

The justification for such a program is based on the idea that all too often students become so involved in their daily routines and the requirements of those routines, that they do not have the opportunity they would like to have to enjoy many of the works of classical and/or modern literature. A course such as this would provide an environment for reading under the guidance of an instructor.

The majority of book selections should be made from a paperback library of various titles; this group of books can be changed and expanded as new titles are published and as students and the teacher suggest books they would like to have added.

Students who participate in this course will be evaluated on the basis of the number of completed hours they spend in active in-class reading. Thus, good attendance and cooperation in class will assure the student of a high grade.

Although the emphasis in the course is on reading for enjoyment, hopefully other skills in reading comprehension, vocabulary, and writing will be improved.

ACHIEVEMENT LEVEL:

Each student who chooses to take this course should be reading on, slightly below or above, a level commensurate with his age and grade level. The student should be sincerely interested in reading and in what can be gained from sharing through literature.

TEACHER QUALIFICATIONS:

The teacher selected for this course should be one with at least two to three years teaching experience. He/she should show a definite interest in literature and should keep himself/herself abreast of the new worthwhile literature constantly being published.

The teacher should be well read - familiar with most of the titles in the classroom library - and willing to listen with enthusiasm while students react to their reading.

COURSE OBJECTIVES:

This course is designed to:

A. provide an atmosphere and an opportunity conducive to productive reading.

B. encourage reading for enjoyment during the present course duration as well as in the years to come.

C. encourage the student to read, and by reading, improve speed, comprehension, and appreciation of literature.

D. provide the student with a variety of reading material so that he/she might become a more discriminating reader.

E. encourage the student's personal reaction and response to a piece of literature.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. understand and relate to others around him more successfully through his contact with the characters of fiction and non-fiction.

B. increase his productivity in terms of number and variety of books read.

C. continue to pursue an avid reading habit.

D. demonstrate an increase in his reading rate and comprehension.

E. display a knowledge of new words he has learned through reading.

SUGGESTED STUDENT MATERIALS:

Books included in the classroom library should be those read by the instructor and/or books researched and selected from recommended reading lists of books high school students like to read. Each student will be furnished with a list of the titles during the first week of classes. This list will be revised as the need arises.

Students will be encouraged to bring their own personal books to read, with the stipulation that they are on an approved list and there is no parental objection to them.

TEACHER RESOURCE MATERIALS:

A. Catalogues from the following book publishers:

1. Bantam
2. Dell
3. Popular Library
4. Signet
5. Library Binding Service, Waco, Texas

B. Campus Book Club selections

C. Book Reviews from leading Newspapers, magazines

D. Book Reviews/Lists from Book-of-the-Month Club and Literary Guild

E. Student suggestions

F. School Librarian's suggestions

G. Carlson, G. Robert. Books and the Teenage Reader: A Guide for Teachers, Librarians, and Parents. New York: Harper & Row, 1967. (218pp)

H. Fader, Daniel N. and McNeil, Elton B. Hooked on Books: Program and Proof, New York: G.P. Butnam's Sons, 1968 (214pp)

I. Logasa, Hannah. Historical Fiction: McKinley Bibliographies, Vol. 1 Ninth edition, New Jersey: McKinley Publishing Co., 1968. (383pp)

J. Logasa, Hannah. Historical Non-Fiction. McKinley Bibliographies, Vol. II. Eighth edition. New Jersey: McKinley Publishing Co., 1964. (328pp)

K. Pilgrim, Geneva Hanna & McAllister, Mariana. Books, Young People, and Reading Guidance. Second edition. New York: Harper & Row, 1968. (241pp)

L. Reading List for Language Arts: Grades for 10-12. Fort Worth Public Schools, 1966 (155p)

M. Reid, Virginia M. (ed.). Reading Ladders for Human Relations. Fifth Edtn. Washington, D.C.: American Council on Education, 1972. (346 pp - paper)

N. Strong, Ruth. The Improvement of Reading. Fourth Edition. McGraw Hill, 1967

O. Walker, Elinor. Book Bait: Detailed Notes on Adult Books Popular With Young People. Second edition. Chicago: American Library Assn, 1969. (129pp)

P. White, Marion E. (ed). High Interest - Easy Reading for Junior and Senior High School Students - Second edition. New York: Citation Press, 1972. (140 pp - paper)

Q. Wilson, Jean A. (ed). Books for You: A Reading List for Senior High School Students. New York: Washington Square Press, 1972. (335 pp - paper)

AUDIO-VISUAL MATERIALS:

The nature of this course does not necessitate the use of many audio-visual supplements. However, films could be used as an introduction to the course; bright posters and bulletin board displays showing book jackets would certainly encourage a "reading atmosphere".

16 mm Film: "Reading Improvement: Effective Speeds."

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Show an introductory film on the general subject of reading.

B. Discuss, in general, the books students have read, their preferences, and their reason(s) for taking the course.

C. Write a short paragraph about the last book read, the most interesting book ever read, and/or the most boring book read.

D. Display book jackets of some of the available books on the bulletin board.

E. Discuss literature: what it is, what it reflects, how it represents life and enables us to understand ourselves, others, and life more adequately.

F. Have students list suggested books they would like to read.

G. Conduct initial conferences with each student.

H. Pass out the list of available titles they may choose from the classroom library.

SUGGESTED APPROACH:

This course is "guided" individualized reading on the part of each student. The teacher will be available for help in selecting books each student will enjoy, but the student is under no pressure to complete a certain number of books; he/she will be reading at his own rate.

Students will be expected to complete approximately 5 "productive classroom reading hours" per week. This figure will be adjusted for holidays, class meetings, assemblies, and days when the entire class might be involved in discussions. If a student is tardy, disruptive, napping, or doing other homework, his presence in class will probably merit him only a half hour credit or less. If a student is absent from class, "reading time" may be made up before or after school, or during a study hall by coming to the teacher's room and reading.

As soon as each student completes a book, he/she will have a conference with the teacher about the book. The teacher should ask questions that elicit subjective and evaluative responses from the students. Students should be made aware that these are not test questions and have no bearing on their grades or on their teacher - student relationship. The purpose of the conferences is to encourage the student to react to what has been read.

COURSE OUTLINE:

A. Week 1

1. Introduce the format of the course.
2. Discuss the most recent books read by the students.
3. Write a paragraphs on the most interesting book read, and/or the most boring book read and why.
4. Pass out the list of available titles and discuss it. Have the students take the list home to get parent approval. If there is any objection to a title, the parent should notify the teacher so that the student will not be allowed to read that book.

5. Discuss a voluntary plan for students to donate money for purchase of additional titles for the classroom library.
6. Have students suggest additional titles (this will continue throughout the course). These suggestions may be placed in a suggestion box.
7. Encourage students to order books from the Campus Book Club (or similar club) to increase their own personal libraries.
8. Discuss keeping a "book file". Students are to write a brief comment about each book they have read and file it alphabetically, so that others will have something to refer to before choosing a title.
9. Introduce the daily record each student will keep. On this record they are to list the book they are currently reading, the page number they are on when the class ends, and an up-to-date accounting of the number of productive hours of in-class reading progress. They should also keep a list of the books they have completed.
10. Based on his past reading experiences and on teacher suggestions, the student will select another book.

B. Week 2

Continue individualized reading as begun during the first week.

C. Week 3-9

Each week will follow the same format due to the structure and purpose of the course.

ADDITIONAL SUGGESTED ACTIVITIES:

A. Attend a movie or play of a book read by several or many students.

B. Encourage students to make bulletin board displays or posters illustrating some aspect of book(s) read.

C. Ask a professional book reviewer to come to the class and give a book review.

EVALUATION:

I. OF THE STUDENT:

Based on the assumption that a nine-week period would yeild 45 class periods, or approximately 45 hours, the evaluation of students should be geared as follows:

- 40-45 (or more) productive classroom reading hours would insure the student of an "A".
- 36-39 hours a "B"
- 32-35 hours a "C"
- less than 32 hours a "D"

After completing the course, the student will:

A. be evaluated on the basis of the number of in-class hours completed in actual, cooperative, productive reading. If absent, he/she may come in during another period or before/after school to make up time.

B. show through his daily progress report, that his reading speed and comprehension have improved.

C. have demonstrated a variety in his choice of reading material.

D. have demonstrated in individual conferences that his responses to questions about his books are progressively more expansive, personal, and reflective in nature.

II. OF THE COURSE:

The course will be considered successful if:

A. a majority of those students enrolled each period read 40 or more hours; more than a majority of the remaining students read from 36-39 hours; and not more than 5% read less than 32 hours.

B. the students read as much as possible and their increased reading rate and comprehension reflect their desire to read more.

C. the student feels confident in expressing his own reactions to the material read and becomes more interested in and reflective about what he has read.

III. OF THE TEACHER:

The teacher will be considered successful if:

A. he/she is used as a resource person by the students.

B. students feel free to relate ideas and opinions concerning their reading.

C. students indicate an interest in an appreciation for reading as a pleasurable pastime.

TITLE: SPORTS IN LITERATURE

LENGTH: Nine (9) weeks

CREDIT VALUE: Must be taken in conjunction with one additional 9 week course for ½ credit.

PREREQUISITE: English I and II

COURSE DESCRIPTION AND RATIONALE:

This course will offer an opportunity to explore literature of all types and from all periods dealing with athletic competitions. The student will consider both values and fallacies involved in many athletic areas from the beginning of the Olympic tradition to the latest Superstar event. Fiction, biography, news stories and magazines such as Sports Illustrated will be used. Local sports stars and sports writers may be used as resource people.

Through reading, writing, discussion, reports, and research, as well as through interviews with athletes and through guest speakers, the student should emerge with a clearer picture of sports in general and of the relationship between life and literature.

ACHIEVMENT LEVEL:

The student should have completed two years of high school English, and should have no lower than a 7th grade reading level.

TEACHER QUALIFICATIONS:

The teacher should have at least two years teaching experience. He/she should have a knowledge of the sport's world from first-hand observation as well as from a broad reading background on the various aspects of sports in literature.

COURSE OBJECTIVES:

This course is designed to:

A. focus attention on such considerations as:

   1. the psychology of competition; what driving force leads men to "climb mountains", and what makes others want to watch?
   2. the value systems involved.
   3. the stress laid on monetary and other awards.
   4. demands and stresses placed on athletes.
   5. athletics and the relation to education.
   6. who "runs" athletics.

B. create an awareness of the general principles of a variety of athletic events: football, baseball, basketball, tennis, track, golf, hockey, soccer, etc.

C. guide students in dealing with the deeper meaning of athletics and sports as a major force in American society.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. follow a sports account in a newspaper or book with understanding.

B. see the relationship between athletic standards and general life situations (discipline, practice, win or lose).

C. write a clear resume of a sports event. (Perhaps the class could attend some professional game as a group.)

D. judge what is fact and what is opinion in a sport's story.

E. give consideration to values other than victory or monetary gain and relate these to their own personal activities.

F. recognize differences between editorials, columns, and by-line stories.

G. discover qualities other than athletic ability in famous sports figures through reading biographies.

H. demonstrate an increased development in general vocabulary.

I. read and discuss objectively the books and articles suggested for the course.

J. write an acticle about a sport's personality, either through research or through personal interview.

K. report on current sports' figures in terms of the value system and sports as a major force in American society today.

L. recognize that athletes, athletics, and the spirit of competition are subjects dealt with in all types of literature~~; novels,~~ biographies, autogiographies, poetry, essays, drama, short stories, newspapers, and magazines.

M. see the variety of careers open in the field of sports.

SUGGESTED STUDENT MATERIALS:

A. Daily newspapers

B. Sports Illustrated

C. Lavin, Albert. Action: An Anthology of Writing About Sports. New York: Harcourt Brace Jovanovich, Inc., 1971. (recommended by NCTE as ideal for an elective in sports' literature - examples of sports' writers as well as fiction, poems, and essays - selections stressing oral discussion, basic reading skills, and vocabulary enrichment.)

ADDITIONAL SUGGESTED MATERIAL:

A. Armour, Richard. All In Sports. New York: McGraw-Hill Book Co., 1972.

B. Campanella, Roy. It's Good to be Alive. Boston, Mass.: Little Brown and Co., 1959.

C. Durant, John. The Sports of Our Presidents. New York: Hastings House, Publishers, Inc., 1964.

D. Frick, C.H. The Comeback Guy. New York: Harcourt Brace & World, 1961

E. Hyde, Margaret O. and Hyde, Edwin. Where Speed is King. New York: McGraw-Hill Book Co., 1961.

F. Jones, Wally and Washington, Jim. Black Champions Challenge American Sports, New York: David McKay Co., Inc., 1972.

G. Kahn, Roger. Boys of Summer. New York: Harper and Row, Publisher, n.d.

H. Koppett, Leonard. New York Times Guide to Spectator Sports, New York: Quadrangle Books, Inc., 1972.

I. Kramer, Jerry. Instant Replay: The Green Bay Diary of Jerry Kramer. edited by Dick Schapp, New York: New American Library, 1969.

J. Lombardi, Vince and Heinz, W. C. Run to Daylight. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963.

K. Mantle, Mickey. The Quality of Courage. Garden City, New York: Doubleday and Co., Inc., 1964.

L. Mays, Willie and Einstein, Charles. Willie Mays, My Life In and Out of Baseball. New York: E.P. Dutton & Co., 1966.

M. Maul, Tex. Bart Starr. New York: Franklin Watts, Inc., 1973.

N. Perkins. Drive to Win: Making of the Dallas Cowboys. New York: Grosset and Dunlap, Inc., 1973.

O. Piersall, Jim. Fear Strikes Out: The Jim Piersall Story. Boston, Mass.: Little, Brown and Co., 1955.

P. Plimpton, George. Paper Lion. New York: Pocket Books, 1965.

Q. Rentzel, Lance. When All the Laughter Died in Sorrow. New York: Saturday Review Press (E.P. Dutton), 1972.

R. Sayers, Gale and Silverman, Al. I Am Third, New York: Viking Press, Inc.,

S. Schoor, Gene. The Jim Thorpe Story: America's Greatest Athlete. New York; Julian Messner, Div. of Simon & Schuster, 1951.

T. Schulman, L.M., ed. Winners and Losers: An Anthology of Great Sports Fiction. New York: The MacMillan Co., 1972.

U. Shaw, Gary. Meat on the Hoof. New York: St. Martin's Press, Inc., 1972.

V. Simpson, O. J. and Keyes, Leroy. Black Champions of the Gridiron. New York; Harcourt Brace and Jovanovich, Inc., 1969.

W. Wolf, David. Foul: The Connie Hawkins Story. New York: Holt, Rinehart. 1972.

X. Wooden, John. They Call Me Coach. As told to John Tobin, Waco, Texas: York Books, Word Inc., 1973.

Y. Woodward, Stanley and Graham, Frank, Jr. Sportswriter, New York: Doubleday, 1967.

TEACHER RESOURCE MATERIAL:

A. Davis, Mac. 100 Greatest Sports Feats. New York: Grosset and Dunlap, Inc., 1964.

B. Heath, Harry and Gelfand, L. Modern Sportswriting. Ames, Iowa: Iowa State University Press, 1968.

C. Lardner, Rex, ed. Rex Lardner Selects the Best of Sports Fiction. New York: Grosset and Dunlap, Inc., 1966.

D. Mazer, Bill. Sports Answer Book. New York: Grosset and Dunlap, Inc., n.d.

E. Menke, Frank G. Encyclopedia of Sports. Third revised edition, Cranbury, New Jersey: A.S. Barnes and Co., 1963.

F. Morrison, Lillian, ed. Sprints and Distances. New York: Thomas Y. Crowell, 1965.

G. Mullin, Willard and Kamm, Herbert. The Junior Illustrated Encyclopedia of Sports. Indianapolis, Indiana: The Bobbs-Merrill Co., Inc., 1970.

H. National Council of Teacher of English. Books for You. New York: Washington Square Press, 1971, pp 55-62 (Bibliography of books on sports and sports' figures.)

AUDIO VISUAL MATERIALS:

A. Brian's Song, Video Tape #796.33B - VT45, Irving IMC.

B. Sports Action Skills. Mahwahm, New Jersey: Trull Associates, n.d. (color sound filmstrip/cassette/ 15 paper backs, teachers guide, on football, baseball, basketball. $157.00)

C. Touchdowns and the New Athlete. Associated Press special report, Farmingdale, New York: Charles W. Clark Co., Inc., 1973. (filmstrip/cassette. #JH5-6560, $37.00)

D. Turned On. 16 mm film #6315, Irving IMC.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

Discuss with the students the impact of sports as a major force in American society today by pointing out:

1. the large number of participants and spectators.

2. the amount of money involved.
3. the facilities built and the national news media coverage.
4. the hostilities and loyalties toward teams and individuals.
5. the fanatic impact upon individuals and groups.
6. the value system stimulated by sports in literature and in life.
7. the importance of self-discipline and sportsmanship.

COURSE OUTLINE:

A. Psychology of competition: Discussing, listening, and reading and writing about what leads people "to climb mountains" and what causes others to want to watch.

B. Value system of athletics: Discussing and reading from news media, fiction, and nonfiction about education, money, winning and losing, sportsmanship and self-discipline.

C. Social implications of sports: Reading, listening, and discussing the aspects of sports in society and writing papers on society's view of sports.

D. Sports as business: Money paid to atheltes, paid for athletic facilities, and gleaned by backers; and other businesses growing out of athlete's original sport (announcer, movies, insurance, advertising, sportswriting, etc.)

E. Role of the spectator - Studying emotional involvement.

F. The sportsman alone - Discovering the glory and the heartache accompanying sports.

G. Relationship of sports in literature and in life: Discovering how the literature of sports, whether fiction or nonfiction, relates to our lives in America today.

NINE WEEKS PLAN:

A. Week 1: Value System of Athletics

1. Discuss format of the course and reading materials to be used.
2. Explain that students will read at least three books, each about a different sport during the course.
3. Discuss the role of participants and spectators in sports.
4. Bring in the psychology involved: old school tie, emotional attachments to teams, motivation of the "fan."
5. Discuss the value system of athletics; the individual and the team, the private life of the professional athlete, goals of the athlete, sportsmanship. What is a hero in sports? What happens to retired athletes?
6. Write a short paper on the value system implied by the sport's program in America today.

B. Week 2: Sports Journalism

1. Read articles from Sports Illustrated and articles from several newspapers.
2. Compare the write-ups of one event as found in different newspapers.
3. Discuss the difference between fact and opinion in sports writing.
4. Select a current sports figure, do some research on him and make

an oral report to the class.

5. Invite a sports figure to the class as a guest speaker.
6. Write a news article, TV or radio report; indicate how much is fact and how much is opinion.
7. Continue reading, hearing, and discussing selections from text.

C. Week 3: Social Implications of Sports

1. Select a biography from the suggested list and be prepared to disucss it with the class.
2. Discuss problems (if any) to be found in the sports world because of racism. Have students who read about Black, Latin American, Indian, or oriental sports' figures lead the discussion.
3. Discuss the growing participation of women in sports.
4. Invite sports figures of different races and sex to the class for a panel discussion.
5. Continue with material from text.

D. Week 4: Career Opportunities; Sports as Business

1. See the film Sports Action and Skills.
2. Discuss variety of career opportunities to be found in the sports field.
3. Do some research/sports as business: administration, financing of both amatuer and professional sports.
4. Have students list at least "careers" they might be qualified for, or would like to be qualified for.
5. Select another book for an oral or written report.

E. Week 5: Sports through History

1. Select a particular sport and trace its history back to its beginning. Write a paper on the growth and changes in the sport.
2. Select one of the books from the suggested list as an independent reading assignment to be discussed with the class during the last week of the course.
3. Discuss in class how authors through the ages have treated sports and sports figures; what did the ancient Greeks feel about their athletes?
4. Discuss the Olympic games: what was their original purpose? Have they changed? Why
5. Bring in some of the poetry written about sports, for example, A. E. Housman's "To an Athlete Dying Young."
6. Discuss the role sports plays in other cultures, consider different concepts of competition. (e.g. the Hopi).

F. Week 6: Psychology of Competition

1. Analyze "pep talks" and compile lists of superstitions in athletics.
2. Begin oral reports on books students have chosen for independent reading.
3. Test over the materials heard, read, and written thus far.
4. Write a "pep talk" for a specific situation.

G. Week 7: Demands and stresses on Athletes

1. Plan to see a major sport's event as a group: .e. Dallas

Cowboys, Texas Rangers, Blackhawks, Wings, etc.
2. Invite a sports figure who has left the field of sports. Interview him regarding his reasons.
3. Report on the competitive spirit, or the psychology of competition among both players and spectators.
4. Discuss what is meant by a REAL sportsman.
5. Continue reading in Action; answer questions posed by both the book and the students in group discussions.
6. Invite the high school coach to discuss what is required for an individual to become a "good" athlete.

H. Week 8

1. Begin preparation for "Sport's Week Compeition" among the three high schools through reading, writing, and discussing sports.
2. Begin discussions of the supplemental reading chosen by the students to read independently.

I. Week 9

1. Conduct "Sports Week Compeition" for the three high schools.
2. Complete discussions of independent reading.
3. Give students time for a written evaluation of the course. They should be asked to describe their feelings about it, considering the aims set forth in the beginning: gaining an understanding of material dealing with sports and obtaining a clear expression of thought, both orally and in writing, about the deeper meaning of sports as a major force in American society today. (Students should seek to comment thoughtfully on the ideas posed in the objectives now that they have their new learning experiences in mind.)

ADDITIONAL SUGGESTED ACTIVITIES

A. Use guest speakers such as school coaches, Tom Landry or an available Cowboy, Jimmy Piersall of the Rangers, Verne Lundquist, Alan Lowry, Blackie Sherrod, Ben Hogan, Byron Nelson, Kyle Rote, Jr., etc.

B. Attend a major sports event; write an account of it for a classroom sports newspaper.

C. Attend career night and listen to a pro athlete discuss possibilities for sports as a career.

D. Watch and discuss movies and TV productions of shows such as: Bang the Drum Slowly, Brian's Song, Jim Thorpe, Paper Lion.

E. Set up "Sports' Night Competition " among Nimitz, MacArthur and Irving High Schools. The students taking the course could then practice new skills on competition basis and react to the psychology of competition. Possibilities include: speakers, sports "TV" games, writing sports articles under deadline pressure, panel discussions, etc.

EVALUATION:

I. OF THE STUDENT:

After completing the course the student will be able to:

A. write a clear resume of a sports event or an article about a sports personality.

B. objectively read and discuss the books and articles presented.

C. distinguish between fact and opinion in sports stories.

D. see both the values and the drawbacks in sports activities.

E. demonstrate an understanding of the values of self discipline, application, and effort - not just victory or money.

F. discuss a variety of sports activities.

G. demonstrate orally or in written form that the spirit of competition dealt with in the literature of sports can be related to everyday living activities.

H. discuss the variety of career opportunities available in the field of sports.

II. OF THE COURSE:

This course will be considered successful if:

A. two thrids of the students maintain interest and make a C or better grade.

B. two thirds of the students write an acceptable composition dealing with sports in literature or an analysis of an event dealing with sports.

C. two thirds of the students participate in suggested outside activities.

D. two thirds of the students read at least three books dealing with different sports or sports' figures.

III. OF THE TEACHER:

The teacher will be successful if:

A. the basic aims of the course, as described in the course description, are fulfilled.

B. students give evidence of gaining a concept of values other than victory or monetary awards

C. students show enthusiasm and interest in carryover activities dealing with the competitive spirit.

D. eighty percent of the students pass the course.

TITLE: WORDS: TOOLS FOR THOUGHT

LENGTH: One semester - 18 weeks

CREDIT VALUE: ½ credit

PREREQUISITE: English I and II

COURSE DESCRIPTION AND RATIONALE:

The purpose of this course is to study the development of the English language and its relation to twentieth century society. Through the study of language and human behavior, each student will learn how language both affects and effects his thoughts and actions. He will also investigate how he affects and effects others through his own use of not only written and spoken language, but also of the language of movements, gestures, and symbols. Guided discussions and written assignments will allow the student to see his flexible language at work. This course introduces denotations and connotations of words and language as bases of propaganda and prejudice, but stresses positive as well as negative aspects of language. The students will learn to see how semantics applies to literature serving as basis for criticism.

ACHIEVEMENT LEVEL:

This course is so designed that each student, regardless of his academic level, may benefit.

TEACHER QUALIFICATIONS:

The teacher should have a fluency, understanding, and appreciation of the English language. He/she should also have a formal knowledge of semantics, linguistics, and other areas of language study.

COURSE OBJECTIVES:

This course is designed to:

A. develop in the student a conscious awareness of the internalized language which he has been using on a subconcious and merely functional level.

    1. He will scientifically observe and analyze the words, structure, and history of our native language.
    2. He will recognize language as an innate human activity and learn to perceive the emotional subtiltities involved in word choice.

B. help the student use both oral and written language more effectively.

C. enable the student to discern and interpret how language is used and/or distorted in the media, literature, and oral communication with others.

PERFORMANCE OBJECTIVES:

At the end of this course the student will be able to:

A. understand the meaning of and to correctly use the following terms:

usage
grammar
syntax
tone
formal usage
informal usage
OED
semantics
linguistics
irony
connotation
denotation

T. understand the techniques of rhetoric and oratory as means of persuasion.

U. understand, analyze, and recognize different styles of writing.

SUGGESTED STUDENT MATERIALS:

A. Berbrich, John D. 101 Ways to Learn Vocabulary. New York: Amsco, 1971. (vocabulary workbook).

B. Thesaurus

C. Dictionary

D. Spiral notebook

E. Textbooks

1. Kitzhaber, Albert R., ed. Language/Rhetoric III, Language/Rhetoric IV. New York: Holt, 1970.
2. West, William, ed. English II: Composition and Grammar. Boston: Ginn & Co., 1968.

TEACHER RESOURCE MATERIAL:

Littell, Joseph Fletcher, ed. The Language of Man series: The Language of Man 1, 2, 3, 4, 5, and 6; How Words Change Our Lives; Using Figurative Language. Evanston, Illinois: McDougal Littell, 1971.

A. History of the language

1. Algeo, John and Thomas Pyles. Problems in the Origin and Development of the English Language. New York: Harcourt, 1966.
2. Baugh, Albert C. A History of the English Language. New York: Appleton-Century-Croft, 1957.
3. Bodmer, Frederick, Loom of Language. New York: Norton, 1944.
4. Cannon, Garland. A History of the English Language. New York: Harcourt Brace Jovanovich, Inc., 1972.
5. Gleason, H. A. Linguistics and English Grammar. New York: Holt, Rinehart, & Winston, Inc., 1966.
6. Hook, J. N. The English Language: Anglo-Saxon to America. New York: Ronald Press.
7. Jefferson Davis Parish School Board Educational Media Center. How Language Grew. Jennings, Louisiana, n.d.
8. Jesperson, Otto. Growth and Structure of the English Language. Oxford: Basil Blackwell, 1960.
9. Laird, Helen and Charlton. "The Beginning of English," The Tree of Language. World Publishers, 1951.
10. Ludovioi, L. Origins of Language. Putnam, 1965.
11. Milosh, Joseph E. Jr. Teaching the History of the English Language in the Secondary Classroom. Urbana, Illinois, NCTE, 1972.
12. Pei, Mario. The Story of Language. Philadelphia: J. B. Lippincott Co., 1965.

B. Dialects

1. Botkin, B. A. A Treasury of Southern Folklore. New York: Crown Publishing, 1949.
2. Carruth, William Herbert. Foreign Settlements in Kansas, A Contribution to Dialect Study in the State. Microfilm. (Detached from the Kansas University Quarterly, V. 1).

rhetoric
oratory
malapropism
aphorism
maxim
pejoration
neologism
cacaphony
pun
colloquialism
diction
onomatopoeia
simile
metaphor
hyperbole
sophist
cliche
coined words
style
paradox
loanwords
idiom
acronym
alliteration
amelicration
created words
editorial
context
euphemism
clipped words
blended words
propaganda
lexicographer
assonance
thesaurus

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B. recognize that language is the basic tool of propaganda.(good and bad) and be able to identify basic kinds of propaganda.

C. differentiate between report, inference, and judgment.

D. distinguish between fact and opinion.

E. analyze meanings of words through context.

F. identify words derived from the classical languages, Greek and Latin.

G. identify words derived and borrowed from modern languages: French, Italian, and Spanish especially.

H. identify words derived and borrowed from Anglo-Saxon and the Teutonic languages.

I. Trace word histories.

J. Use a thesaurus, dictionary, the Oxford English Dictionary, and other specialized reference books on words.

K. distinguish between levels of language usage and understand that usage is determined by the appropriateness of the situation.

L. improve spelling and recognize the irregularities in English spelling.

M. recognize the distinction in syntax, diction, and dialect between American English and British English.

N. be aware of sexism in language.

O. correlate historical events and their sociological impact with their influence on language, e.g. migrations, conquests.

P. perceive the relationship of dialects, idioms, and slang to one's economic and social place in a community.

Q. integrate his learning of etymology with skill in analyzing dialects of American English.

R. recognize changing attitudes toward usage, spelling, and diction.

S. discriminate between a speaker's method of expression and the ideas expressed.

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2. Corbin, Richard K., *et al*. *Guide to Modern English 11*. Chicago: Scott, 1963.
3. Heiman, Ernest. "The Use of Slang in Teaching Linguistics." *English Journal, LVI*.(February, 1967), 249-252.
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D. Idioms

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2. Lush, Martha B. "Just Try to Outguess Webster," *Dallas Times Herald Sunday Magazine*.(May 7, 1972).
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G. British and American English

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2. Cabot, Sebastian. "Almost Not British Enough," *Dallas Times Herald TV Channels*.(November 14, 1966).
3. Jacobs, Hayes. "One, Typ, Thrup, Take It Away."
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6. Nash, Ogden. "The Strange Case of Clashing Cultures." (poem).
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H. Cliches

1. Kupferberg, Herbert. "A Dictionary with P-1-2-2-A-22." *Parade Magazine, Dallas Times Herald* (October 21, 1973). P. 23.
2. Sullivan, Frank. "The Cliche Expert," *The Pearl in Every Oyster*. New York: Grossett, Dunlap, 1962. pp. 284-290.

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1. Kempton, Robert. Dial-A-Word: The Guide to Better English. Boston: Teacher's Publishing Co., 1965.
2. Robinson, James. Language in Your Life. New York: Harper and Row, 1966.

J. Discussion of Words in Literature

1. Carroll, Lewis. Alice in Wonderland. New York: MacMillan, n.d.
2. Fielding, Henry. Joseph Andrews. (especially character of Mrs. Booby).
3. Rabelais, Francois. "How Gargantua Received His Name," "How Pantagruel Met a Limousin Who Murdered the French Language," "Pantagruel Hears Some Gay Words Among Those That are Thawed." Gargantua and Pantagruel.
4. Shakespeare, William. "A Rose is a Rose by Any Other Name."
5. Shaw, George Bernard. Pygmalion. (or My Fair Lady).
6. Sheridan, Richard. The Rivals. (especially the character of Mrs. Malaprop).
7. Stein, Gertrude. "A Rose is a Rose is a Rose."

K. General Topics

1. Brown, Roger. Words and Things. Free Press, 1958.
2. Briggs. The Play of Words.
3. Chase, Stuart. Power of Words. New York: Harcourt, Brace, and World, 1954.
4. Corbin, Richard K. Guide To Modern English 9, 10, 11, and 12.
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9. Littell, Joseph Fletcher. Gaining Sensitivity to Words.
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11. Ogden, C. K. The Meaning of Meaning: A Study of the Influence of Language upon Thought and of Science and Symbolism.
12. Orwell, George. 1984. (principle of newspeak).
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14. Postman. Language and Reality.
15. Reynolds. The Nature of Language.
16. Richards, I. A. The Philosophy of Rhetoric. (section on words).
17. Shankar. Semantics: The Magic of Words.
18. Stageberg, Anderson. Readings on Semantics.
19. Tincher, Ethel, et al. Success in Language and Literature. Chicago: Follett Educational Corp., 1969. (12 books).
20. West, Fred. Breaking the Language Barrier. Coward-McCann, 1961.

AUDIO-VISUAL MATERIALS:

A. Charts and Posters

1. Forked-Tongue Phrase Book. Scholastic Publishing Co.
2. History of the English Language. Scholastic Publishing Co.
3. Our Changing Language. American Book Co.

B. Transparencies

Introduction to Etymology (16 transparencies on origins, dialect, jargon, cliches, idioms, etc.)

C. Tapes

1. Evolutionary History of the English Language. Texas Education Agency.
2. Our Language Grows and Changes. Texas Education Agency.

D. Filmstrips

1. Words Derived from Other Languages
2. Key to Word Meanings
3. Word Meanings Change
4. Unusual Word Origins
5. Speaking of Languages (two filmstrips with record)

E. Records

1. Our Changing Language. McGrqw-Hill
2. The War Speeches of Winston S. Churchill. Time-Life. various recordings available: Roosevelt, Hitler, Kennedy, et al.

F. Films: Irving Instructional Media Center

1. Debt to the Past #4613
2. Earliest Times to 1066
3. English Language: How it Changes #1334
4. English Language: History of its Development #1336
5. The Eye of the Beholder
6. The Alphabet Conspiracy
7. The Case History of a Rumor (I and II)
8. The Twisted Cross (I and II)
9. Why Man Creates #754

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. The Language Game © Jan Wilks: a simulation game involving the entire class which will inductively teach:

1. the principles of language formation.
2. pattern in language.
3. development of language.
4. the effect of migration and isolation on the growth of language.

B. The game involves use of pictures, class discussion, group work, and written observation. The principle involved is based on the Indo-European theory of the origin of many languages of the world: that separate languages evolved from dialects of one original language spoken by a prehistoric tribe of people living in western Russia about 3000 B.C.

1. Materials required:

   a. magazine pictures of different types of plants, clothing, animals, topographical features, people, foods, and climate. Students collect and mount the pictures; the teacher categorizes them into general groups according to different areas of the world in which they might be found.
   b. chalkboard.

2. Procedures:

   a. seat the students in a semicircle to encourage participation by everyone in the discussion.
   b. instruct the students that they are to pretend that they are members of a small tribe living 5000 years ago. They will be shown pictures that depict their environment and life-style. They are to create words to describe the objects about which it is necessary to communicate.
   c. encourage discussion about each word. There will be several suggestions for each, and students will argue whether each one "sounds" like the thing they are trying to describe.
   d. when the students have agreed on a choice, write it on the board in spelling that basically resembles phonetic English, so the students must devise some sort of symbol for the word.
   e. after the students have completed their new basic vocabulary, review the word associated with each picture.
   f. then divide the class into five or six groups. Give each group a file of pictures, with the instructions that they have now migrated to a different geographical area described by the pictures. They will be unfamiliar plants, animals, and topographical features, and they will wear different clothes and engage in different occupations from those that they were accustomed to in the tribe's original home. They must create new words in order to communicate in their new environment.
   g. after the groups have comprised a list of their new words, have them present them to the class.
   h. discuss the various principles they used in creating new words. Even though students have been instructed to forget about English words as much as possible, they will have used many of the same methods of making up words--compounding, onomatopoeia, root words plus prefixes, etc. For each method used, ask students to point out examples from the new vocabulary and also to recall English words formed in the same way. Another topic to discuss, if it has arisen in their new vocabularies, is the trend toward changing the definition of a word; e.g., the word for rain may come to mean water, and later, blue.
   i. if students have had to devise symbols outside the English alphabet to write their words, discuss how they arrived at each pictograph.
   j. raise the questions: Do you think it is possible that you have simulated the origin of many languages of the world? Is it possible that many languages could have come from one original language? What are your reasons for agreeing or disagreeing with this theory? What are some other ways in which languages could have come into existence? What are some factors in the development and change of language? How can you account for obvious similarities in basic vocabulary among many seemingly dissimilar languages of the world?

SUGGESTED APPROACH:

Thematic, with occasional workshops.

COURSE OUTLINE:

A. Week 1

1. Introduction and motivation: The Language Game © Jan Wilks.
2. History of the language: Signs and symbols--body language, pictures, signs and symbols of the media.
3. Introduction of functional vocabulary: etymology, diction, OED, semantics.
4. Theories of language origin: "ding-dong," "pooh-pooh," "bow-wow," "yo-he-ho."
5. Suggested Teacher Resources:

   a. The Language of Man series:
      (1) "Symbols," S. I. Hayakawa. Book 6.
      (2) "Understanding Body Language," Book 5.
      (3) "Role-playing and Pantomiming." Book 1.
      (4) "The Story of Language." Book 2.
   b. How Language Grew. pp. 18-22.

6. Suggested Activities:

   a. Show pictures of people's expressions and discuss what the look communicates.
   b. Have the students identify various symbols--flag, peace sign, skull and crossbones, etc.--and the meaning of body movements.
   c. Role-play a situation, using "body language."

B. Week 2

1. History of the language, continued.

   a. Indo-European theory.
   b. Concept of language families.
   c. Historical events affecting English, e.g., Roman occupation of Britain, Celts, Danes, Picts, Angles, Saxons, Jutes, Norman Invasion, Church (Latin) influence.
   d. Introduce vocabulary: neologism, loanword, compound word, blend word, created word, coined word, clipped word, Anglo-Saxon prefixes: fore-, mis-, out-, over-, un-, under-, up-, with-.
   e. Study of specific loanwords.
      social distinction between Anglo-Saxon and French shown in language after Norman invasion, e.g., difference in modern connotation between such words as house and mansion.

2. Suggested Teacher Resources:

   a. English 10, "The Words of English," Unit 4.
   b. The Language of Man, "The Origins and Growth of the English Language," Book 6.
   c. How Language Grew, pp. 18-22.

3. Suggested Activities:

   a. Draw a language tree.
   b. Identify etymology of various words.
   c. Make a crossword puzzle for loanwords.

    d. Write an essay telling the significance of migration on language change.
    e. Have each student trace the "family" relationship of a word throughout Indo-European languages.
    f. Discuss words from Greek etymoloty and history.

C. Week 3

  1. The evolution of English in diction, spelling, pronunciation, meaning, structure:

    a. Old, Middle, and Modern English.
      (1) Gradual change from inflectional language to analytical language.
      (2) Vowel shift.
      (3) Changes in word meanings: amelioration, pejoration, more specific, more general, etc.
    b. Divisions of Modern English: Shakespearian, Victorian, etc.
    c. Publication of major dictionaries.
      (1) 18th century, Samuel Johnson.
      (2) Attempt to stabilize and standardize the language.

  2. Suggested Teacher Resources:

    a. Language/Rhetoric IV, Chapter 11.
    b. Evans, Bergen. "But What's a Dictionary For?" Of This Time. pp. 141-153.
    c. Other sources on history of the language listed above.

  3. Suggested Activities:

    a. Examine samples of a passage in Old English, Middle English, and Modern English and compare structure, spelling, and pronunciation.
    b. Make oral and written reports on lexicographers.
    c. Read and discuss the section on "frozen" words in Rabelais' Gargantua and Pantagruel.
    d. Trace the changes in meaning which some common words have undergone, e.g., love, liquer, optimism, silly, nice.
    e. 101 Ways to Learn Vocabulary
      (1) "I Have Words to Speak in Thine Ear..." Lesson 18, Part I.
      (2) "Begin at the Beginning," Lesson 1, Part I.
      (3) "And End at the Ending," Lesson 2, Part I.
      (4) "Root Recognition," Lesson 3, Part I.
      (5) "Brush Up Your Shakespeare!" Lesson 13, Part III.

D. Week 4

  1. Causes of language change.
    a. Inventions, migrations, invasions, discoveries, historical personages, literary creations, cultural changes, war, imagination of individuals.
    b. Study of created and coined words.

  2. The origin and development of slang.
    a. Instability of slang.
    b. Specific slang words, old and new.
    c. The "who" and "why" of slang.
    e. Clichés.

3. Suggested Teacher Resources:

   a. Language/Rhetoric IV. Chapter 11.
   b. The Language of Man.
      (1) "Names in Our Language," Book 1.
      (2) "Language and Race," How Words Change Our Lives.
      (3) "Language and Politics," How Words Change Our Lives.
   c. Other sources on the history of English listed above.

4. Suggested Activities:

   a. Assign groups of students specific time periods, e.g., French Revolution, Industrial Age, Roaring 20's, Depression, '50's, '60's, '70's. Have them make as complete a list as possible of created words of that time period as a result of social, cultural, scientific, historical, political, and economic events.
   b. As a class, make a list of acronyms in the school and/or community.
   c. 101 Ways to Learn Vocabulary
      (1) Telescoping Words, Lesson 4.
      (2) Acronyms, Lesson 5.
      (3) Alphabet Soup, Lesson 6.
      (4) Compound Carnival, Lesson 12.
   d. "Translate" obsolete slang--guess its meaning.
   e. "Translate" slang into formal English and formal English into slang.
   f. Have two students role-play a situation: and "old" person and an adolescent. Let each speak in his own slang and see the misconceptions.
   g. Allow students to "complete" cliché expressions.
   h. Have a student find the etymology of cliché.
   i. Have students create original expressions in place of clichés. (101 Ways to Learn Vocabulary, Part III, Lesson 11)
   j. Discuss how language contributes to the generation gap.

E. Week 5

1. Levels of usage

   a. Terms: usage, formal, informal, colloquial, grammar, syntax, rhetoric, style, linguist.
   b. Distinction between grammar and usage.
   c. Usage difference between males and females.
   d. Reasons for levels of usage.
      (1) Distinction between written and spoken language.
         (a) Informal and formal.
         (b) Temporary and permanent.
         (c) Spontaneous and thoughtful.
      (2) Implications of various levels.
         Responsibility of speaker or writer to judge appropriateness of usage chosen.

2. History of Grammar Books

- a. Dryden, Lowth, et al.
- b. Descriptive approach versus prescriptive approach.
- c. Types of grammatical approaches: traditional, transformational, structural.

3. Suggested Teacher Resources:

   The Language of Man
   "Levels of Language," Book 4.

4. Suggested Activities:

   - a. Make a list, as a class, of colloquialisms to avoid in formal English.
   - b. Have students investigate a particular grammarian and deliver a report.
   - c. The teacher could begin teaching class using very substandard English. Then ask the students what they would tell their mothers about their English teacher if he or she had spoken that way on the first day of school.
   - d. Discuss the importance of one's usage to success in the business world, in both applying for a job or being on the job.

F. Week 6

1. American and British English

   - a. Reasons for differences.
     Influences on American English - geographical separation, physical differences (plants, animals, topography, etc.); Indian, Spanish, and French influences (missionaries, explorers, settlers); Dutch and German influences (melting pot concept); socio-political effects.
   - b. Unusual place names.
   - c. "Americanization" of words.
   - d. Comparison of American and British terms.
   - e. Noah Webster's desire to Americanize spelling.

2. Suggested Activities:

   - a. How Our Language Grew, exercises on loanwords from American Indians, French, Spanish, and German; activity comparing specific terms in British and American English.
   - b. 101 Ways to Learn Vocabulary.
     - (1) Americanisms, Lesson 7, Part 1.
     - (2) Our British Cousins, Lesson 8, Part 1.
   - c. Have students "translate" a paragraph of British English.
   - d. Rewrite a paragraph of American English into British English, e.g., an automobile advertisement.
   - e. Make a crossword puzzle.
   - f. Read Richard Armour's "Mother Tongue" and Ogden Nash's "A Case of Clashing Cultures."
   - g. Listen to "Why Can't the English Learn How to Speak" from My Fair Lady.
   - h. Have students investigate the origins of place names--their city's street names and names of towns in their state.

G. Week 7

1. Dialects
   a. British dialects--London, Cockney, etc.;
      British attitude toward dialect. Refer to Nancy Mitford.
   b. American dialects
      (1) Southern: Southwestern, Deep South, Virginian, Cajun, Negro, Mountain.
      (2) Eastern: "Harvard," Boston, Bronx, Brooklyn, Jewish, Standard New York, Pennsylvania Dutch, Vermont-Maine area, New Jersey.
      (3) Mid-Western: German Communities.
      (4) Western: California "no dialect," twang, ranch influence, Spanish and Mexican influence.
   c. Reasons for and influences on dialectical differences.
   d. Dialect involves pronunciation, word choice, sentence structure.
   e. Socio-economic implications
      (1) Is one dialect "better" than another?
      (2) Stereotyped images resulting from dialect.
      (3) Psychological effects of dialect.
   f. Definition of jargon as a type of professional dialect, reasons for its existence.

2. Suggested Teacher Resources:
   The Language of Man
      "The Dialects of English," Book 5.

3. Suggested Activities:

   a. General discussion of students' experiences with other dialects, generally lasts one class period. Exchange of observations and experiences in their travels.
   b. Listen to recordings of various dialects.
   c. Discuss social stigma and benefit (at times) of dialect. For example, what has been the public reaction to the distinct dialects of John and Robert Kennedy, Howard Cosell, Lyndon B. Johnson, Richard Nixon? Wherein lies the appeal of the British dialect to Americans?
   d. For fun, read the Texas Dictionary.
   e. Discuss comedians' use of dialect and its humorous effect.
   f. Refer to such comic strips as Andy Capp, Lil' Abner, Snuffy Smith, Tumbleweeds.
   g. Readings: Selections from Huckleberry Finn, Uncle Remus stories, James Russell Lowell's "The Courtin'," selections from William Faulkner, excerpts from Artemus Ward.
   h. Listen to dialect in recordings of various Presidents, newscasters, regional humorists, and plays (Carousel, My Fair Lady).
   i. Examine samples of the jargon of various professions.
   j. Write a paper using the jargon of a particular career or profession.
   k. "Translate" dialects of different areas.
   l. Give students a list of sentences reflecting one dialect and have them rewrite them in another dialect, not necessarily their own.

m. Guess the region of certain words, pronunciations, and syntax, and give reasons for answers.
n. Have a group record different dialects within their school, write their observations and inferences, and present them to the class.
o. Orally give the students a list of dialectical word choices, pronunciations, and examples of syntax and have them choose the ones they use. For example,
Do you say . . . couch, sofa, divan or davenport?
soda water, coke, soft drink, or pop?
spider, skillet, or frying pan?
aunt (awnt, ant, or aint)?
creek (crick or creak)?
route (rowt or root)?
Where are you going, or Where you going to?
Throw away the water, or Throw the water away?

H. Week 8

1. Idioms

   a. Define idiom and list examples.
   b. Literal versus idiomatic meanings.
   c. Knowledge of idiom dependent upon presence in native language or conversational practice in second language.
   d. Relationship to slang and clichés.

2. Ambiguity of English

   a. Multiple meanings of words.
   b. Importance of context.
   c. Meaning determined by word order and choice -- can be distorted by vague pronoun reference, misplaced modifier, etc.
   d. Influence of tone on meaning.
   e. Puns
   f. Paradox
   g. Irony
   h. Malapropisms

3. Suggested Activities:

   a. 101 Ways to Learn Vocabulary
      (1) "A Word is a Word, But ....," Lesson 13, Part I.
      (2) "Body-Building," Lesson 14, Part I.
      (3) "Be Specific," Lesson 8, Part III.
      (4) "Be Selectively Specific," Lesson 9, Part III.
      (5) "Fun with Puns," Lesson 12, Part III.
      (6) "Malapropisms," Lesson 15, Part III.
      (7) "Travel with a Thesaurus," Lesson 17, Part III.
   b. Exercises on giving the literal and the figurative meanings of idioms (can be done orally).
   c. Individual research done on the origin and development of common idioms. Refer to A Hog on Ice and Other Curious Expressions.
   d. Make as extensive a list as possible of idioms.
   e. Give students such words such as pass, love, beat, fine,

line, etc., and have them create sentences using those words in various denotative ways.

f. Write exercises in which the student corrects ambiguity due to faulty pronoun reference and misplaced modifiers, e.g., "I saw the memorial statue walking down the street."

g. Experiment with vocal tone to imply various meanings, e.g., say "really" to convey skepticism, astonishment, sarcasm.

h. Make up puns.

i. Note humorous effect of using malapropisms, e.g., the comedian Norm Crosby, Mrs. Malaprop in Sheridan's The Rivals, Mrs. Booby in Fielding's Tom Jones, a child attempting to use big words.

j. Give each student a sentence which is humorous because of misplaced modifier, vague pronoun reference, or a misspelled word. Have him illustrate what the sentence really says in cartoon form, e.g., "Before you put the baby on the floor, clean it with a Whisk Vacuum Cleaner."

I. Week 9

1. How words mean -- the importance of word choice.

   a. Thesaurus study for fine distinction in meaning.
   b. Study of euphemisms.
      (1) Euphemistic terms.
      (2) Reasons for the origin of euphemisms.
         (a) politeness
         (b) civil rights movements (Black, Women's Lib, etc.)
         (c) attitude toward events and persons
         (d) extremities of euphemisms
   c. Connotation and denotation of words.

2. Suggested Teacher Resources:

   a. Language/Rhetoric IV. "Connotation and Denotation."
   b. The Language of Man
      (1) "Semantics for the Seventies," Book 6.
      (2) "Language and Race," Book 6.
      (3) "Language and Politics," Book 6.
      (4) "Developing Vocabulary," Book 5.
      (5) "Using the Dictionary and the Encyclopedia," Book 3.

3. Suggested Activities:

   a. 101 Ways to Learn Vocabulary.
      (1) "A Word is a Word, But ...," Part I, Lesson 13
      (2) "Euphemisms," Part I, Lesson 15
      (3) "Gobbledegook," Part III, Lesson 10
      (4) "Portrait Painting," Part III, Lesson 14
      (5) "Travel with a Thesaurus," Part III, Lesson 17
      (6) "Word Books," Part III, Lesson 20

   b. Assign specific words to be looked up in a thesaurus. Select nouns, verbs, adjectives, and adverbs; then discuss the fine distinctions among synonyms because of what they connote, e.g., teacher-instructor-tutor; big-huge-prodigious.

c. Have students make a chart, listing such words as boy, girl, lawyer, minister, cowboy, doctor, die, sit, in the middle column. On one side of each term, fill in a favorable (perhaps euphemistic) synonym, and on the other, a pejorative, unfavorable synonym.

d. Numerous mimeographed and xeroxed materials are available on connotations. One might try to make a list of words which are not connotative and draw some important conclusions.

e. Dictionary exercises to distinguish between literal and implied meanings of words.

J. Week 10

1. Advertising

a. Use of connotation and denotation. Theories behind advertising techniques.
    (1) psychological suggestion that product satisfies emotional need.
    (2) group appeal, nostalgia appeal, snob appeal, humble approach, appeal to individualism, appeal to senses, altruistic appeal, use of statistics, etc.

b. Techniques of advertising.
    (1) terms: aphorisms, maxims.
    (2) identifying different types of appeals in specific examples of advertising.
    (3) methods of the different media and their effectiveness, e.g., what added advantages does television have over radio, newspapers, billboards, etc.

c. Advertising as a form of propaganda.

2. Suggested Activities:

a. Listen to recordings or watch video-tapes of advertisements to identify different types of appeals. Discuss how each ad approaches the audience with its product; does it imply that it will satisfy a basic emotional need, as well as the physical need for which the product is manufactured (e.g., the "sex appeal toothpaste," products which seem to promise social acceptance, youthfulness, a happier family relationship)? Above what is said, what is suggested by the situation in which the product is shown being used?

b. What is the effect of various slogans, e.g., "Canada Dry Ginger Ale tastes like love?"

c. Write a short persuasive composition in which the student tries to sell a product; this may be presented orally.

d. For enjoyment and to stimulate the imagination, have students write truthful, but misleading advertisements in which they try to sell items like a stick, a penny, a rock, a clothespin, etc.

K. Week 11

1. Propaganda.

a. Words that editorialize.

b. Fact versus opinion.
c. Report, inference, judgment.
d. Campaign slogans and appeals.
e. Seven techniques of propaganda.

2. Suggested Teacher Resources:
   The Language of Man
      "Semantics for the Seventies," How Words Change Our Lives.
      "The Language of Advertising," How Words Change Our Lives.
      "Language and Politics," How Words Change Our Lives.
      "Coping with the Mass Media," Book 3.
      "Coping with Television," Book 1.
      "Coping with the Hidden Persuaders," Book 4.
      "Communications of the Future," Book 4.

3. Suggested Activities:

   a. Distribute a narrative paragraph, written in a literal style. Ask students to rewrite the paragraph, choosing words which indicate favor or disfavor.
   b. Identify the seven techniques of propaganda in specific advertisements by compiling a list of advertisements from TV, radio, billboards, newspapers, and magazines and explaining how each one propagandizes.
   c. Read a newspaper or magazine article and separate fact from opinion.
   d. 101 Ways to Learn Vocabulary
      "Words that Editorialize," Part III, Lesson 2.

L. Week 12

1. Words and point of view.
   Interpreting a writer's (or speaker's) attitude toward his subject by analyzing his words.

2. Suggested Teacher Resources:
   Sources listed above for advertising and propaganda.

3. Suggested Activities:

   a. Read Alexander Pope's "The Rape of the Lock" and Jonathan Swift's "A Modest Proposal" for an awareness of how the writer's choice of words can treat a trivial subject very seriously or a serious subject satirically.
   b. Discuss the nature of prejudice. See S. I. Hayakawa's "identification reactions" in How Words Change Our Lives and Language In Thought and Action.
   c. Have students write newspaper headlines for an event (provided by the teacher) pretending different points of view. Examples: a political event from a Republican or Democratic point of view; a scientific invention from the point of view of a doctor, a humanist, a farmer, a city-dweller.
   d. Write a straight, factual report of an event. Then rewrite, slanting the report to give two different concepts of

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the event, for example, a youth demonstration at a city council meeting from the point of view of one of the demonstrators and one from the city councilmen.

e. Have students select a common item or procedure (e.g., waking up in the morning and getting ready to go to school) and describe it in new terms.

f. Have students adopt a different point of view by imagining themselves as another person or object. Write a description, for example, a football game from the point of view of the football.

g. Read an editorial and discuss the persuasive techniques used and the point of view expressed.

h. 101 Ways to Learn Vocabulary
"Point of View," Part III, Lesson 1.

M. Week 13

1. The poetic use of language.

a. Quality of sound through letters in words, and its effect on meaning:

(1) use of specific letters, e.g., l's, s's, m's.
(2) plosives, nasals, labials, etc.
(3) short and long vowels.
(4) Poe's "The Bells" and his theory of literary creation.
(5) alliteration, assonance, consonance.
(6) -ie or -y ending for child's words (piggy, doggy).
(7) baby talk--goo goo, itsy bitsy, etc.
(8) Lewis Carroll's "Jabberwocky."
(9) terms: cacaphony.

b. How words sound:

(1) onomatopoeia--natural and poetic.
(2) nonsense words--refer to Ogden Nash and James Thurber.
(3) does one language "sound better" than another?

c. Figures of speech to create images in the mind;
simile, metaphor, hyperbole, personification.

2. Spelling
Should it be phonetic?

3. Suggested Teacher Resources:
The Language of Man
Using Figurative Language

4. Suggested Activities:

101 Ways to Learn Vocabulary
"Sense with Sounds," Part III, Lesson 6.
"Metaphor Magic," Part I, Lesson 16.

N. Week 14

1. Language and literary criticism:
   a. discussion of a writer's use of words.
      (1) symbolic use of words.
      (2) emotional use of words.
      (3) precise use of words.
      (4) artist's creation of new words.
      (5) use of sensory words.
   b. new critics' concept of criticism (optional, for a more advanced class).
      (1) semantic analysis.
      (2) "The medium is the message."
   c. word choice according to type and purpose of work written (e.g., would an author be likely to choose more Anglo-Saxon words or more Latin words in a love song? In a technical dissertation? Why?)
2. Suggested Activities:
   a. Analyze an author's use of language in a short story. Note connotations, preciseness, sound effect, historical origins, figures of speech, use or non-use of dialect.
   b. Read Cleanth Brooks' interpretation of a poem, showing the "new critics'" approach to literature.
   c. Assign students a written theme on a particular subject. Then they should analyze their own reasoning for specific word choices.
   d. 101 Ways to Learn Vocabulary
      (1) "In search of Preciseness," Part II, Lesson 20.
      (2) "Deft Definitions," Part III, Lesson 3.
      (3) "A Wit for Writing," Part III, Lesson 4.
      (4) "Sensitizing the Senses," Part III, Lesson 5.
      (5) "TIME Enough...," Part III, Lesson 16.

O. Week 15

1. Relationship of words to style:
   a. define style.
   b. obvious distinctions in style, e.g., Shakespeare, the Bible, encyclopedia, Uncle Remus.
   c. more subtle style variations, e.g., Hemingway (short, repetitive sentences), Pope (couplet, symmetry, satire).
   d. allusions--how they enhance style.
2. Suggested Activities:
   a. Select a fairy tale and rewrite it in the manner of Shakespeare, the King James Bible, Uncle Remus, the New English Bible, an encyclopedia, etc. Perhaps each student could choose one style, rather than writing a version in each one; or rewrite the story in modern slang.
   b. 101 Ways to Learn Vocabulary
      (a) "Correlated Couplets," Part III, Lesson 18.
      (b) "Under a Microscope," Part III, Lesson 19.
      (c) "TIME Enough," Part III, Lesson 16.

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P. Week 16

1. Write a newspaper as a class project. Each group will be assigned a section like those found in most daily papers. The purpose of this assignment is to evaluate the students' understanding of the various aspects of language discussed in this course.
2. Suggested assignments can be to:
    - (a) write editorials.
    - (b) write letters to the editor (expressing different points of view).
    - (c) write and illustrate advertisements.
    - (d) create word puzzles on etymology, historical events, people, etc.
    - (e) write news stories.
    - (f) create comic strips using dialect .
    - (g) compose classified advertisements.
    - (h) write columns aimed at different audiences.

Q. Weeks 17 and 18

1. Oratory and rhetoric.
    - a. Origins to modern times.
        - (1) Ancient -- Greeks and Romans, e.g., Demosthenes, Cicero, Quintillian, the Sophists.
        - (2) Medieval -- St. Augustine, the effect of the Renaissance on oratory.
        - (3) 18th century -- beginnings of dictionaries and grammar books.
        - (4) 19th century -- "concealed" language of Victorians.
        - (5) 20th century -- "tell it like it is", Billy Graham, et al.
    - b. Techniques of spoken language: repetition, balanced phrases, euphonious sounds.
    - c. "The lost art of listening" distorted language, rumor.
2. Suggested Activities:
    - a. Oral reports on Demosthenes, Cicero, Quintillian, Sophistry.
    - b. Discussion on why oratory is no longer popular and why there are no more famous orators than there are.
    - c. Reports on Henry Clay, John Calhoun, Daniel Webster, William Jennings Bryan.
    - d. Discussion of words, dialect, and oratorical ability in relation to the historic Nixon-Kennedy campaign debates.
    - e. Read and analyze, according to effective oratory, the following famous speeches:
        - (1) Lincoln, "The Gettysburg Address."
        - (2) Webster, "The Devil and Daniel Webster" (short story by Stephen Vincent Benet).
        - (3) The speeches of Antony and Brutus in Shakespeare's *Julius Caesar*.
        - (4) William Jennings Bryan, "The Cross of Gold."
        - (5) Robert E. Lee, "Farewell Address to his Troops."
        - (6) George Washington, "Farewell Address" (also for persuasion).

f. Analyze the oratorical techniques of a TV "lawyer" in his summation at court.

g. Listening games:
  (1) Start a phrase, whisper to someone until all have heard it. What is the result?
  (2) Have three students leave the room. Tell the class a story (or read a very short one) with no particular reason or instructions. Have one of the students return. He will be told the story by one of the students who remained in the room. A second student will then return and hear the story from the first student who left the room. Then he will tell it to the third student. Note how the story changes.

h. Discuss why man no longer listens.

i. Discuss helpful memory devices to aid listening ability.

j. Start a rumor. See the results. Discuss what happens, including the possible disastrous effects.

k. Provide listening exercises (recordings, tapes, newspaper articles) to show how public figures, dictators, statesmen, politicians, ministers, and court lawyers utilize affective language.

ADDITIONAL SUGGESTED ACTIVITIES

A. Word puzzles, games, and quizzes, such as "Increase Your Word Power" in Reader's Digest and those in student magazines, Scholastic Scope, Voice, Literary Cavalcade.

B. Other exercises than those listed from 101 Ways to Learn Vocabulary.

C. Reading of novels in which language is used for propaganda, mind control, and other types of persuasion. Farenheit 451. Animal Farm, Ayn Rand novels are a few possibilities.

EVALUATION:

I. OF THE STUDENT:

After completing the course, the student will:

A. show his understanding of the terms related to language study listed in Performance Objective 1 by using them correctly in class discussion and his written work.

B. demonstrate an awareness of the potential psychological and emotional impact of words by critically evaluating propaganda, advertising, and oratory and by writing with an increased sensitivity of the power of words.

C. increase his ability to determine word meanings from context.

D. broaden his written, reading, and conversational vocabulary.

E. gain a sense of the etymology of English words.

F. increase his adeptness at using the dictionary, thesaurus, and OED.

G. demonstrate in both writing and speaking an awareness of the appropriateness of different levels of usage, and, furthermore, know how other speakers and writers may affect his behavior with the correct level of language.
H. develop a critical awareness of the difference between a speaker's or writer's method of expression and the actual ideas expressed.
I. improve his spelling as shown in his written papers.
J. state his attitude toward the liberalizing trend in usage, spelling, and diction and give well thought out reasons for his attitude.
K. begin to see language as an exciting dimension of his humanness and understand that a heightened awareness of the ways in which he communicates affects not only his success in a career and human relationships, but also his capacity for enjoying life.

II. OF THE COURSE:

The course will be considered successful if:

A. two-thirds of the students fulfill the performance objectives.
B. two-thirds of the students meet the teacher's standards in a conprehensive essay in which they display an understanding of the nature and role of language.
C. two-thirds of the class, in a course survey, rate the course as well-organized and worthwhile.

III. OF THE TEACHER:

The teacher will be considered successful if:

A. he motivates the students to fulfill the performance objectives.
B. he coherently organizes and presents material in an understandable manner.
C. he fulfills the course objectives.

TITLE: WORLD LITERATURE

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LENGTH: 18 weeks

CREDIT VALUE: 1/2 credit

PREREQUISITE: 2 units of English

COURSE DESCRIPTION AND RATIONALE:

The purpose of this course is to promote an interest in the reading of literature of countries such as Greece, Italy, Spain, Africa, France, England, Russia, and the Far Eastern countries. Students will discover the universality of many themes and problems in the literature, as well as realize the differences and similarities in the treatment of these themes and problems in the various countries. This course will include reading, writing, listening, and speaking. In reading, the emphasis will be on recognizing themes and understanding the business of the translator. The approach will be that of analysis, although social customs and historical background may be necessary to understanding in many cases. In writing, again analysis will be emphasized as well as organization. Students will often be asked to draw conclusions and see relationships as well. There will be no formal study of grammar, although there will be stress on application of previously learned rules. Listening and speaking will be vital components of frequent class discussions, as well as in prepared reports to be given by the students.

ACHIEVEMENT LEVEL:

The student who enrolls in this course should have at least eleventh grade reading ability. He should have a learning style that adapts easily to either individual study or group study of great themes in literature, and should have had some practice in written and oral analysis.

TEACHER QUALIFICATIONS:

The teacher should have knowledge of and background in world literature. He/She should have had experience in working with academically talented students. An interest in world affairs and travel would be an asset but not a requirement.

COURSE OBJECTIVES:

This course is designed to:

A. Show the student a sampling of the experience of creative minds in various cultures.

B. Demonstrate that one may gain self-knowledge by learning about other people.

C. Encourage the student to see points of view that may seem strange at first, but are worthy of his understanding.

PERFORMANCE OBJECTIVES:

At the end of this course, the student will be able to:

A. Discuss the universality of various themes and problems in literature and cite specific examples from the works studied.

B. Discuss and give examples of the literary devices employed in writing by authors of a variety of nations.

C. List and evaluate the differences and similarities in the treatment of various problems and themes.

D. Discuss and evaluate the social forces that affect man's ideas and resultant literature.

SUGGESTED STUDENT MATERIALS:

A. Carlsen, G. Robert, ed. *Western Literature*. Dallas: McGraw-Hill, Inc., 1967.

B. Miller, James E., Jr., ed. *et al*. *Black African Voices*. Dallas: Scott, Foresman and Company, 1970.

C. Miller, James E., Jr., ed. *et al*. *From Spain and the Americas*. Dallas: Scott, Foresman and Company, 1970.

D. Miller, James E., Jr., ed. *et al*. *Italian Literature*. Dallas: Scott, Foresman, and Company, 1970.

E. Miller, James E., Jr., ed. *et al*. *Literature from Greek and Roman Antiquity*. Dallas: Scott, Foresman, and Company, 1970.

F. Miller, James E., Jr., ed. *et al*. *Literature of the Eastern World*. Dallas: Scott, Foresman, and Company, 1970.

G. Miller, James E., Jr., ed. *et al*. *Man in Literature*. Dallas: Scott, Foresman, and Company, 1970.

H. Miller, James E., Jr., ed. *et al*. *Russian and Eastern European Literature*. Dallas: Scott, Foresman, and Company, 1970.

I. Miller, James E., Jr., ed. *et al*. *Teutonic Literature in English Translation*. Dallas: Scott, Foresman and Company, 1970.

J. Miller, James E., Jr., ed. *et al*. *Translations from the French*. Dallas: Scott, Foresman, and Company, 1970.

K. Roche, Paul, trans. *The Oedipus Plays of Sophocles*. New York: New American Library: A Mentor Book, 1958.

TEACHER RESOURCE MATERIALS:

A. Ammer, Christine. Harper's Dictionary of Music. New York: Harper, 1972.

B. Avery, Catherine B., ed. The New Century Handbook of Classical Geography. New York: Meredith, 1972.

C. Becker, Belle and Robert N. Linscott, eds. Bedside Book of Famous French Stories. New York: Random House, 1945.

D. Birch, Cyril and Donald Keene, eds. Anthology of Chinese Literature. New York: Grove Press, 1965.

E. Childs, David. Germany Since 1918. New York: Harper, 1971.

F. Downs, Robert B. Famous Books, Ancient and Medieval. New York: Barnes and Noble, 1964.

G. Eisenberg, Abne N. and Ralph R. Smith, Jr. Nonverbal Communication. Indianapolis: Bobbs-Merrill, 1971.

H. Elliott, Virginia. English Programs for High School Students of Superior Ability. Urbana, Illinois: NCTE, 1964.

I. Fast, Julius. Body Language. New York: Pocket Books, Inc., 1971.

J. Frye, Northrop. On Teaching Literature. Dallas: Harcourt, Brace, Jovanovich, Inc., 1972.

K. Gunn, M. Agnella, ed. "What We Know about High School Reading," English Journal reprint. Urbana, Illinois: NCTE, 1969.

L. Hall, Edward T. The Silent Language. Greenwich, Conn.: Premier Book, Fawcett Publications, 1959.

M. Jackson, Gabriel. The Making of Medieval Spain. New York: Harcourt, 1972.

N. Keene, Donald, ed. Japanese Literature: An Introduction for Western Readers. New York: Grove Press, 1955.

O. Kublin, Hyman. China. Boston: Houghton, 1972.

P. Lang, D. M. and D. R. Dudley, eds. The Penguin Companion to Classical, Oriental, and African Literature. New York: McGraw-Hill, 1969.

Q. Lueders, Edward, ed. College and Adult Reading List of Books in Literature and Fine Arts. New York: Washington Square Press, 1962.

R. Maki, John. M., ed. We the Japanese. New York: Praegar, 1972.

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S. Marckwardt, Albert. Literature in Humanities Programs. Urbana, Illinois: NCTE, 1967.

T. Melendy, H. Brett. The Oriental Americans. New York: Twayne, 1972.

U. McKinley, Webb. The Trouble in the Middle East. New York: Watts, 1972.

V. Moskin, Marietta D. I Am Rosemarie. New York: John Day, 1972.

W. O'Neal, Robert. Teachers' Guide to World Literature for the High School. Urbana, Illinois: NCTE, 1966.

X. Palos, Stephen. The Chinese Art of Healing. St. Louis: Herder, 1971.

Y. Rosenblatt, Louise. Literature as Exploration. New York: Noble and Noble, 1969.

Z. Solzhenitsyn, Alexander. Cancer Ward. Logan,Iowa: Bantam Books in Perfection Company, 1973.

AA. Solzhenitsyn, Alexander. One Day in the Life of Ivan Denisovich. Logan, Iowa: Bantam Books in Perfection Company, 1973.

BB. Stone, David. Viewing Your Career. West Haven, Conn.: Pendulum Press, Inc., 1973.

CC. Struve, Gleb. Russian Literature Under Lenin and Stalin. Norman, Okla.: University of Oklahoma Press, n.d.

DD. The Third World, a six-book series. West Haven, Conn.: Pendulum Press, Inc., 1973.

EE. Thorlby, Anthony, ed. The Penguin Companion to European Literature. New York: McGraw-Hill, 1969.

FF. Yohannan, John. A Treasury of Asian Literature. New York: Menton, 1959.

GG. Young, Barbara. This Man from Lebanon. New York: Knopf, 1970.

AUDIO-VISUAL MATERIALS

A. "Albert Camus." Thomas S. Klise Co. Peoria, Ill. (filmstrip and record).

B. "China," Art and Man. Englewood Cliffs, New Jersey: A Scholastic Publication (record, filmstrip, booklets).

C. "East Meets West: A Contrast in Values and Cultures," Society and Mankind. White Plains, New York. (160 slides and two tape cassettes).

D. "Glossateer of World Literature." Logan, Iowa: Perfection Form Company (a visual).

E. Guthrie, Tyrone, director. Oedipus Rex. Shakespearean Festival Players, Stratford, Ontario (recording).

F. Horizon Book of the Art of China. New York: The American Heritage Publishing Co., 1969. (illustrative material).

G. "Kafka." Thomas S. Klise Co. (filmstrip and record). Peoria, Illinois.

H. "Mediterranean Mythology and Classical Literature." Logan, Iowa: Perfection Form Company. (visual).

I. Michner, J. The Modern Japanese Print. Rutland, Vermont: Charles E. Tuttle Co., 1968. (illustrative material).

J. Pasternak, Boris. Poetry. 1-12" LP by Caedmon Records, New York.

K. Siege of Leningrad (motion picture) 26 minutes, black and white 16mm., CCM Films, n.d.

L. "World in Pictures Series." Logan, Iowa: Perfection Form Company (visuals).

M. Yevtushenko, Yevgeny. Yevgeny Yevtushenko Reads Babii Yar and Other Poems, 1-12" LP by Caedmon, New York.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. Use recent television presentations in world literature to focus the course.

B. Use recent presentations of plays, perhaps one of Chekov's to relate the course.

C. Encourage students who have travelled to other countries to share their impressions, slides, photographs, etc. with the class.

D. Encourage students to predict what they expect the literature of a certain country to contain.

E. Use current events in the various countries to spark interest through periodicals.

SUGGESTED APPROACH:

The approach will be basically thematic, but individualized research as well as seminar and panel discussion will be utilized.

COURSE OUTLINE:

A. Study the use of nonverbal communication in stories of the various countries.

B. Discuss the prevailing mood in the poems, stories, and plays of the various countries.

C. Describe the famous characters in stories and plays of the various countries.

D. Trace a theme through several selections involving writing from at least two different countries.

E. Present cuttings from plays from various countries.

F. Participate in a panel discussion of comparison and contrast of customs of other countries with those of the United States.

G. Participate in a seminar which investigates the changes made by the passage of time on the literature of various countries.

H. After listening to recordings of music of famous composers from various countries, discuss characteristics of classicism, romanticism, and impressionism.

I. Study the art found in the famous museums of the world.

J. Report on items of current interest involving writers from various countries.

K. Plan a talk on a topic from the literature of a certain country. For example, the attitude toward women in literature of the Eastern world. After listening to the talks, the class will rate them on use of concrete detail, logic, and creative presentation.

L. Through pantomime describe a prevailing theme in the literature of a certain country.

M. After reading poems from a certain country, write a paraphrase of at least three poems from the literature of that country.

N. After a play from a certain country has been read, plan the staging, costume design, or publicity for a performance.

O. After careful thought, predict the trend in the literature of a certain country.

P. Study the fables and moral lessons in the literature of two countries.

Q. Study the superstitions in selections from two different countries.

R. Write an analysis of a short story or poem from one country.

S. Write a report on musical instruments or art forms from one of the countries.

T. After reading from literature of two or more countries, write a theme on the topic of food or clothing described in the literature.

U. Study the influence of environmental factors on the characters and events in the literature of one country.

V. Discuss the influence of conditioning on the characters in one selection.

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W. Write or plan a thesis paper using at least five sources concerning some aspect of culture in literature.

X. Discuss skills necessary in translating from one language to another.

Y. Demonstrate uses of knowledge of cultures of the world in professions. (linguist, interpreter, diplomat, representative of an American company with offices in foreign countries, missionaries, peace corps member, fashion, exchange teacher, tour guide or airline hostess, designer, restauranteur).

Z. Write a dramatic monologue.

WEEKLY LESSON PLANS

A. Week 1: Theme of Justice

1. Russian and Eastern European Literature

a. Read Andreyev's drama, "An Incident" on p. 33.

(1) Discuss the nature of conscience.
(2) Bring to class articles concerning authors whose writing may have awakened a social conscience.
(3) Present cuttings which show the relevance of personal guilt to systemized justice.
(4) Plan the staging, costume design, or publicity for a performance.
(5) Discuss the work of the translator.

b. Read p. 42, a tale, "The Judgments of Shemyaka" (anonymous).

(1) Discuss the use of satire.
(2) Describe the stock characters
(3) List the maxims found in this folktale.

c. Read the short story, "War," by Djilas on p. 306.

(1) Discuss the use of irony.
(2) Discuss the part played by conditioning in the conflict of the peasant who reports the couple.

        - (3) Discuss universal themes and take notes for comparison with those of later selections.
        - (4) Write a character study of a representative character of the totalitarian mind.

    - d. Read Thurzo's, "The Lion's Maw," a short story on p. 368.

        - (1) Notice the theme of guilt or of who is the greater sinner.
        - (2) Analyze the character of Imre Hanzely.
        - (3) Analyze the act of confession.
        - (4) Analyze the use of symbolism.

- 2. From Spain and the Americas: Lope de Vega's "Fuente Ovejuna," a drama on p. 72, should be read.

    - a. Discuss the satirical undertones.
    - b. Describe the rebellion of the women.
    - c. Contrast the royalty with the peasantry.
    - d. Write a comparison with Chaucer's view of honor and chivalry.
    - e. Begin keeping a record of professions and occupations of the different countries.

B. Week 2: Theme of Justice

- 1. Translations from the French: Read Anouilh's play, "Antigone," p. 17.

    - a. Discuss the philosophy of tragedy.
    - b. Discuss the influence of environmental factors of German occupation on the behavior and commitment of Antigone.
    - c. Write a comparison of Anouilh's play with Sophocle's Antigone in Western Literature. Mention the fate and duties of kingship.

- 2. Italian Literature in Translation: Read D'Annunzio's story, "The End of Candia," p. 192.

    - a. Discuss comparison with Maupassant's "A Piece of String."
    - b. Discuss comparison with theme from Shakespeare's Othello.
    - c. List examples of animal imagery.
    - d. Make psychological observations concerning characters.

- 3. Literature of the Eastern World: Read the story, "The Sorrows of the Lake of Egrets," p. 103 by Tuan-mu Hung-liang.

    - a. Discuss lyrical images.
    - b. Compare lack of feeling of guilt with guilty reaction in "An Incident."
    - c. Discuss emotions of anger, frustration, and desires.
    - d. Use slides on "East Meets West."

4. Teutonic Literature in English Translation: Read Lagerlof's story, "The Rat Trap," p. 366

    a. Participate in panel discussion of comparison and contrast of the Christmastime customs with those of the United States.
    b. Discuss the meaning of the legend.

5. Black African Voices: Read the anonymous tale, "Justice," p. 63.

    a. Discuss exaggeration as a form of humor.
    b. Compare the satire with that of "The Judgment of Shemyaka."

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C. Week 3: Theme of Loneliness

1. From Spain and the Americas: Read Denevi's "The Secret Ceremony," a thriller type story, p. 198.

    a. Discuss triple identity of protagonist.
    b. Discuss the obsession with patterns.
    c. Notice symbolism and irony in names.
    d. Write a comparison of this story and the mystical poems, "Annabel Lee," by Poe and "The Erl King" by Goethe.

2. Russian and Eastern European Literature

    a. Use two days to read Gogol's "The Overcoat," a novella, p. 115.

        (1) Discuss the prevailing mood.
        (2) Compare satire of government bureaucracy with that of satirical justice in "An Incident."
        (3) Notice the element of fantasy at the end.

    b. Read Sholokov's "The Fate of a Man," a short story, p. 167.

        (1) Discuss the meaning and character of propaganda.
        (2) Notice the sentimentality.

    c. Read Agirbiceanu's "Fefeleaga," p. 281.

        (1) Discuss the various burdens.
        (2) List the comparisons of reasons for existence.

3. Translation from the French: Read Colette's "The Little Bouilloux Girl," a short story, p. 154.

    a. Consider the influence of waiting, on the feeling of loneliness.
    b. Disucss the sermon on uniforms.
    c. Consider the provincial French setting as to gossip and morals.

D. Week 4: Theme of Loneliness

1. Literature of the Eastern World: Read Lusin's "The Widow," a short story, p. 77.

    a. Plan a talk on the position of women in nineteenth century China.
    b. After listening to the talks, the class will rate them on use of details, logic, and creative presentation.
    c. Notice the flashback technique.
    d. Write a comparison of Flaubert's "A Simple Heart": the outcome of two similar lives in different cultures.

2. Black African Voices: Read Armattoe's "The Lonely Soul," p. 85.

    a. Discuss the characteristics of isolation.
    b. Notice the people who talked to themselves.

3. Italian Literature in Translation: Read Piovene's "The Dressmaker's Daughter," a short story, p. 307.

    a. Locate and record the images and sensations.
    b. Analyze the process of reasoning by the aristocratic lady.
    c. Discuss and practice identifying fallacies in newspaper articles and television advertising.

4. Teutonic Literature in English Translation: Read on p. 156 the poem, "Ballad of Outer Life," by Hofmannsthal.

    a. Write a parahprase of the poem.
    b. List the questions about life.
    c. Contrast the philosophical loneliness of the poem with physical loneliness.

E. Week 5: Theme of Vulnerability

1. Russian and Eastern European Literature

    a. Read Solzhenitzyn's "Matryona's Home," a short story, p. 199.

        (1) Explain possible symbol of old Russia.
        (2) Observe the superstitions of Matryona.
        (3) React to the coincidences.
        (4) Trace the revelation of the life of Ignatich.
        (5) Use film on Siege of Leningrad here.

    b. Read Turgenev's short story, "A Desperate Character," p. 246.

        (1) Describe the effect of heredity and early environment on a character.
        (2) Recognize the personification of conflict in Russia.

c. Read Vosnesensky's poem "First Frost," p. 268.

(1) Determine the probable conversation.
(2) Locate suggestions of details.
(3) Propose possible meanings for the title.

d. Read Yevtushenko's poem, "Babi Yar," p. 278.

(1) Paraphrase the poem.
(2) Identify the emotions expressed.
(3) Associate persecution of the Jews with other types of persecution.
(4) Observe the relation to Anne Frank's The Diary of a Young Girl.

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e. Read the short story, "The Waistcoat," by Prus, p. 346.

(1) Determine the connection of the narrator's life with the lives of the young couple.
(2) Observe the relation to O. Henry's "The Gift of the Magi."

F. Week 6: Theme of Vulnerability

1. Italian Literature in Translation

a. Read Ortese's "A Pair of Glasses," a short story, p. 253.

(1) Define the two kinds of seeing.
(2) Locate apparent contradiction.
(3) Determine the function of Marchesa D'Avanzo.
(4) Observe the vivid details.

b. Read Pratolini's story, "The Removal," p. 327.

(1) Recognize the symbol of chimes.
(2) Question the atmosphere of warmth in spite of poverty.
(3) Discuss the comparison with Hemingway's "Ole Man at the Bridge."

2. Literature of the Eastern World

a. Read Shteinberg's "The Blind Girl," a short story, p. 174.

(1) Evaluate the use of the senses in this story.
(2) Locate key words.
(3) Estimate the impact of social forces on the character.

b. Read Dhumketu's short story, "The Letter," p. 201.

(1) Interpret the lesson of the postmaster.
(2) Examine the reality or fantasy of Ali's ghost.

c. Read Sen Gupta's short story, "The Bamboo Trick," p. 207.

   (1) Observe the description of the Gajan fair.
   (2) Discuss the lack of sympathy as the result of environmental factors.
   (3) Draw conclusions concerning the unpleasant description of Imtaj's scarred body.

G. Week 7: Theme of Truth vs. Falsehood

1. Russian and Eastern European Literature

   a. Read Dostoevsky's short story, "A Christmas Tree and a Wedding," p. 107.

      (1) Determine the attitude of the narrator.
      (2) Propose possible reasons for Mastakovitch's attraction to the young girl.

   b. Read Yevtushenko's poem, "Lies," p. 273.

      (1) Paraphrase the poem.
      (2) Propose possible reasons for paradoxes in life similar to the one described in this poem.
      (3) Explain in a brief written statement the relation between this poem and Browning's "Pippa Passes."

2. Black African Voices

   a. Read Diop's tale, "Truth and Falsehood," p. 95.

      (1) Delineate the character of a tale.
      (2) Explain the triumph of falsehood.

   b. Read Sutherland's Edufa, a drama, p. 331.

      (1) Determine the mood of the play.
      (2) Associate this play with the Greek myth of Alcestis.
      (3) Estimate the extent of religious hypocrisy.

3. Literature of the Eastern World

   a. Read Kubuchi's drama The Madman on the Roof, p. 354

      (1) Contrast the parents' attitude with that of the brother.
      (2) React to the speech in defense of the madman.
      (3) Explain the observation of the sunset.

   b. Read Tanizaki's short story, "The Thief," p. 367.

      (1) Define tour de force.
      (2) Evaluate the importance of suspense and surprise in this story.

(3) Determine the influence of the character and personality of the nerrator.

H. Week 8: Theme of Alienation

1. Italian Literature in Translation: Read Moravia's short story, "The Secret," p. 246.
    a. Distinguish between the first person point of view and that of an observer.
    b. Rewrite a passage of the story from the third person point of view.
    c. Invent an ironic scene similar to the movie scene in this story.

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2. Russian and Eastern European Literature: Read Capek's short story, "The Island," p. 298.
    a. Discuss the lack of communication.
    b. Recognize the symbolism of language.
    c. Interpret the description of the island in terms of the Garden of Eden.

3. Teutonic Literature in English Translation: Read Steiner's poem, "Kafka in England," p. 264. Use filmstrip on Kafka here.
    a. Examine the use of biographical facts.
    b. Recognize names as clues to English reactions.
    c. Propose names for some typically American reactions.

4. Literature of the Eastern World: Read Hakim's drama, The River of Madness, p. 245.
    a. Observe the impact of a majority opinion.
    b. Predict majority opinions in some area of modern life.
    c. Interpret the symbolism of the river.
    d. Write a comparison between this play and "The Madman on the Roof."

5. Black African Voices: Read Peter's poem, "Homecoming," p. 297.
    a. Describe the longing to return home.
    b. Explain the changes in former home.
    c. Participate in a seminar which investigates the changes made by the passage of time.

6. Translations from the French: Read Camus' essay, "Between Yes and No," p. 131.
    a. Show filmstrip "Albert Camus."

b. Locate the point of suspension in the essay.
c. Identify three ideas from the philosophy of existentialism.
d. After a dramatic reading of Creon's speech in Anouilh's Antigone, write a comparison with this essay.

I. Week 9: Theme of Restrictions

1. Russian and Eastern European Literature

a. Read Pasternak's poem, "Poetry," p. 149.

(1) Compare this poem with Voznesenky's "To B. Akhmadulina." Play Pasternak record here.
(2) Write a definition of poetry.

b. Read Puskin's short story, "The Shot," p. 153.

(1) Analyze the desire for revenge as a motivating force.
(2) Observe the manner for obtaining revenge.

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c. Read Voznesensky's poem, "Parabolic Ballad," p. 271.

(1) Recognize the use of symbolism and discuss how it relates to types of symbolism found in earlier studies.

(2) Associate the attempt to escape constrictions of life in the poem with real attempts by modern people in the news.

2. From Spain and the Americas: Read Borge's short story, "The Garden of Forking Paths," p. 152.

a. Examine the elements of mystery.
b. List the mysterious elements present but often overlooked in everyday life.
c. React to the idea of having a "duty" to kill.

3. Italian Literature in Translation: Read Palazzeschi's "Bistino and the Marquis," p. 272.

a. Perform a given role.
b. Participate in a group activity which exemplifies a tradition.
c. Practice pantomime and mimicry to form a bridge to the next theme.
d. Write a dramatic monologue and dramatize it.

J. Week 10: Theme of Performance in the Arts

1. Literature from Greek and Roman Antiquity: Read Suetonius' "Nero the Imperial Artist," a nonfiction selection, p. 285.

a. Write a word portrait of a character.
b. Find features of the character.

c. Defend or question the attitude of the author.

2. Literature of the Eastern World

a. Read Rumi's "Remembered Music," a poem, p. 265.

(1) Discuss the role of music in communication between God and man.
(2) Determine the meaning of the phrase, "remembered music."
(3) Discuss forms of nonverbal communication.
(4) After listening to recordings of music of famous composers, discuss the characteristics of classicism, romanticism, and impressionism.
(5) Write a report of musical instruments of various countries.

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b. Read Akutagawa's short story, "Hell Screen," p. 307.

(1) Discuss the role of the monkey.
(2) Consider the fact of the two apprentices.
(3) Describe the reaction to the daughter's fiery death.
(4) Use pictures of famous museum art for interest.

3. Russian and Eastern European Literature

a. Read Chekhov's play, "The Sea Gull," on p. 60.

(1) Relate to the theme of unhappiness.
(2) Notice the symbolism of the sea gull.
(3) Write a comparison of Trepleff and Hamlet.

b. Read Yevtushenko's poem "Monologue of a Broadway Actress," p. 276.

(1) Discuss drama as an imitation of life.
(2) List examples of rolelessness in life.

K. Week 11: Theme of Performance in the Arts

1. Translation from the French: Read Baudelaire's "Death of a Hero," a short story, p. 96.

a. Describe the role of the arts in society.
b. Describe the role of the artist in society.

2. Teutonic Literature in English Translation

a. Read Doderer's short story, "The Magician's Art," p. 61.

(1) Discuss the comparison of the two magicians.
(2) Define the nature of art and of man.

b. Read Rilke's poem, "The Panther," p. 223.

   (1) Use the imagination to feel the effect of captivity on the panther.
   (2) Select distinctive details in the poem.

c. Read Schnitzler's short story, "The Blind Geronimo and His Brother," p. 241.

   (1) Discuss the different kinds of blindness.
   (2) Discuss weather as a means of setting the mood.
   (3) Compare this story with "The Invisible Collection."

L. Week 12: Theme of Absurdity

1. Italian Literature in Translation

   a. Read Bontempelli's short story, "Mirrors," p. 150.

      (1) Discuss the oral storyteller.
      (2) Discuss the appearance of hostility in inanimate objects.
      (3) Invent skeleton plots built around the storyteller's art or lifelikeness of inanimate objects.

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   b. Read Pirandello's one-act play, "The Man with the Flower in His Mouth," p. 318.

      (1) Observe the role of commuter in the Man's life.
      (2) Draw conclusions concerning the Man's attitude toward his wife.

   c. Read Buzzati's short story, "Seven Stories," p. 154.

      (1) Propose two interpretations of Corte's death.
      (2) Determine the symbolism of the nursing home.

2. Translations from the French

   a. Read Apollinaire's poem, "Hotels," p. 62.

      (1) Demonstrate various effects achieved through lack of punctuation.
      (2) Modify the setting arrangement and room decoration to demonstrate the impersonal nature of bare rooms.
      (3) Solve problems of impersonal nature of hotels, airports, waiting rooms, etc.

   b. Read the play entitled "The Eiffel Tower Wedding Party," by Cocteau, p. 142.

      (1) Demonstrate ballet with words.
      (2) Create a fantasy.
      (3) Notice the elements of Greek drama.

c. Read Duras' play, "The Rivers and the Forests," p. 159.

(1) Devise masks as exemplified in this play.
(2) Discuss "antitheater."

M. Week 13: Theme of Absurdity

1. From Spain the the Americas

a. Read Aub's "The Launch," a short story, p. 21.

(1) Discuss the sea as a great theme in literature.
(2) Note various symbolic meanings in the sea.
(3) Discuss superstition, magic, and dreams.

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b. Read Vasconcelos' "The Boar Hunt," p. 368.

(1) Recognize adventurous build-up of suspense.
(2) Isolate a moral or a message.

2. Literature of the Eastern World: Read Amir's poem, "Nothingness," p. 138.

a. Notice the effects of terror on the mind and ability to speak.
b. List the nightmarish effects.

3. Teutonic Literature in English Translation

a. Read Durrenmatt's "The Tunnel," a short story, p. 71.

(1) Notice the use of travel as a symbol of progress.
(2) List the responsibilities and privileges of passengers and employees on the train.

b. Read Kafka's short story, "An Old Manuscript," p. 167.

(1) Compare the story with "The Weans," a short story by Robert Nathan.
(2) Isolate the basic conflict in the story.
(3) Notice the use of allegory or historical cycle.
(4) Show filmstrip on Kafka if not shown previously.

4. Russian and Eastern European Literature: Read Avenchenko's story, "The Young Man Who Flew Past," p. 46.

a. Describe the ironic role of the young man.
b. Analyze the effect of the young man's slow-motion flight.

N. Week 14: Theme of Death as an Intrusion

1. From Spain and the Americas

a. Read Becquer's poem, "They Closed Her Eyes," p. 34.

        (1) Discuss as a lament.
        (2) Cite passages to show how the poet identifies with the dead girl.

    b. Read Garcia Lorca's poem, "The Lament," p. 41.

        (1) Compare with "Lament" by Millay.
        (2) Cite images for grief.

    c. Read Quiroga's short story, "The Son," p. 331.

        (1) List the devices for bringing the reader into closeness with the father.
        (2) Describe the three hallucinations.

2. Literature of the Eastern World

    a. Read Avidan's poem, "Preliminary Challenge," p. 139.

        (1) Observe the speaker's one hope of escaping death.
        (2) Note the possible irony.

    b. Read the anonymous tale entitled "Savitri's Love," p. 189.

        (1) Discuss Coleridge's idea of suspension of disbelief.
        (2) Note the instructional quality concerning the ideal woman.

    c. Read the anonymous tale, "Hoichi the Earless," p. 340.

        (1) Notice the elements of the supernatural.
        (2) Recognize important differences between this tale and "The Bamboo Cutter."

O. Week 15: Theme of Death as an Intrusion

1. Teutonic Literature in English Translation

    a. Read Goethe's poem, "The Erl-King," p. 88.

        (1) Study ballad form and conventions.
        (2) Recognize the four speakers.

    b. Read Rilke's short story, "A Tale of Death and a Strange Postscript Thereto," p. 225.

        (1) Discuss dialogue between the narrator and the grave diggers.
        (2) Observe the cultivation of death (literal and figurative).

    c. Read Bjornsen's short story, "The Father," p. 296.

        (1) Discuss physical appearance as evidence of sin.

            - (2) Discuss change as reflection of change in personality.
            - (3) Compare these ideas about changes with those in Hawthorne's The Scarlet Letter.

        - d. Begin planning thesis paper during this week.

    2. Russian and Eastern European Literature

        - a. Read Yevtushenko's poem, "Babi Yar," p. 278 again. This time compare it with Kuznetson's novel Babi Yar. Play Yevtushenko record here.

        - b. Read Prus' "The Waistcoat," a short story, p. 346 (or review).

            - (1) Note O. Henry tradition.
            - (2) Make critical judgment concerning sentimentality.

P. Week 16: Theme of the Search

1. Russian and Eastern European Literature

    - a. Read Aleichem's "Tevye Wins a Fortune," a short story, p. 16.

        - (1) Trace the adventures.
        - (2) Compare with folklore in previous selections.

    - b. Read Tolstoy's "Where Love Is, God Is," a short story, p. 35.

        - (1) Select details and explain their purposes.
        - (2) Evaluate inspirational elements.

2. Literature of Greek and Roman Antiquity: Read Sophocles' play Oedipus the King, p. 192.

    - a. Notice series of revelations.
    - b. Discuss the effect of Teiresias' prophecies.
    - c. Write prophecies concerning present trends in literature, politics, medicine, the arts, etc.
    - d. Use recording of Oedipus Rex.

3. From Spain and the Americas: Read Arriaza's short story, "Pilgrimage," p. 144.

    - a. Discuss the possiblity of cruelty to the sick child.
    - b. Discuss possiblity of reconciling science and religion.
    - c. Compare with Milton's and Tennyson's attempts to reconcile religion and government and religion and science.

Q. Week 17: Theme of the Search

1. Literature of the Eastern World

a. Read Win Pe's short story, "Prelude to Glory," p. 224.

(1) Compare with Wordsworth's idea, "The Child is father of the Man...."
(2) Analyze cognitive process.

b. Read Shiga's short story, "Seiber's Gourds," p. 363.

(1) Find the probable mistake.
(2) Explain the attraction to the gourd.
(3) Compare the irony with that of earlier selections.

2. Italian Literature: Read Alvaro's short story, "The Ruby," p. 28.

a. Discuss inability to recognize a valuable possession.
b. Discuss the quality of cherishing.

3. Translations from the French

a. Read Flaubert's short story, "The Legend of St. Julian the Hospitaller," p. 183.

(1) List details about the castle.
(2) Note the prophecy.
(3) Compare confession with that of Coleridge's The Rime of the Ancient Mariner."

b. Read Supervielle's poem, "The House Surrounded," p. 351.

(1) Discuss the situation of a siege.
(2) Explain the star.

c. Hand in plans or finished paper on some aspect of culture.

R. Week 18: Theme of Women

1. Translations from the French: Read Balzac's "La Grande Breteche," a short story, p. 77.

a. Discuss multiple informants.
b. Notice ironies in the appearance of the crucifix.
c. Compare with Poe's "The Cask of Amontillado."

2. Black African Voices: Read Tutuola's tale, "Don't Pay Bad for Bad," p. 395.

a. Analyze theme of vengeance.
b. Analyze theme of forgiveness.

3. Literature of the Eastern World: Read the anonymous tale, "The Lady Who Was a Beggar," p. 50.

   - a. Compare with any well-known fairy tale.
   - b. Note the embroidery of the second story.
   - c. Use "China," Art and Man filmstrip here.

4. Italian Literature in Translation: Read Basile's tale, "The Cat Cinderella," p. 34.
   - a. Notice folk tradition.
   - b. Notice that moral virtue is rewarded.

5. Participate in parade of professions exemplifying the variety of occupations influenced by knowledge of world cultures.

ADDITIONAL SUGGESTED ACTIVITIES:

A. Brainstorm about social and environmental problems.

B. Create characters from various countries by answering questions framed by other students.

C. Describe a real person from one's own experience who comes from another culture. If he lives in the U.S., discuss at least one problem he encountered because of his different culture or tell how he proved to be an asset in his new environment.

D. Participate in a student inventory of world travel, reading, opinions, or experiences.

E. Record on tape poems selected and read aloud by students and using musical background to enhance the performance.

F. Collect pictures and information concerning transportation, etiquette, recipes, clothing, games, etc., from various cultures.

G. Study common words and phrases from various languages.

H. Report by language students concerning problems of translating of poetry would be enlightening.

I. Study maps both ancient and modern.

J. Record in notes types of nonverbal communication used in world.

EVALUATION:

I. OF THE STUDENT:

After completing the course, the student will:

A. Given two selections having a common theme, identify the theme and cite two evidences in each selection.

B. Given a list of ten literary devices, discuss and give examples from the literature of two different cultures.

C. Given a theme or problem found in two cultures, list and evaluate three differences in the treatment.

D. Given an idea from a selection, discuss and evaluate at least two social forces that have helped produce it.

E. Given a topic concerning a selection, demonstrate effective self-expression in either a theme of 150 words or an oral presentation of not more than two minutes.

F. Given a topic concerning a universal social problem, identify the nature of the problem.

G. Given three choices of solutions to an environmental or social problem as seen in literature of a specific country, select a solution and give three reasons for his choice.

II. OF THE COURSE:

The course will be considered successful if:

A. Two-thirds of the students can identify universal themes and cite evidences.

B. Two-thirds of the students can list and evaluate differences in treatment of themes.

C. Two-thirds of the students can demonstrate effective self-expression in the theme of 150 words or the oral presentation of not more than two minutes.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. He/She has made the goals and objectives of the course and the assignments clear.

B. He/She has served as a resource person and co-ordinator of activities.

C. He/She has encouraged students to take the lead in learning.

TITLE: WRITING FOR THE MEDIA

LENGTH: Nine weeks

CREDIT VALUE: Must take additional nine weeks course for ½ credit.

PREREQUISITE: The student must have successfully completed two years of high school English.

COURSE DESCRIPTION AND RATIONALE:

This course will cultivate visual, audio awareness, and will encourage the written expression of these perceptions. It will investigate the methods media employs to convey these perceptions in scripts for commercials, television series, documents, and movies. Students will then utilize these techniques in writing their own scripts for the media. While improving their writing skills, the students should also gain an increased awareness of the powers and limitations of radio, television, and films.

ACHIEVEMENT LEVEL:

A student entering this course should possess a desire to gain knowledge of the media (radio, television, and films) and to improve his ability to express his ideas through words.

TEACHER QUALIFICATIONS:

The teacher of the course should have a basic knowledge of script writing techniques which the media utilizes. He/she should also have a desire to help students gain more self-awareness and to improve self-expression.

COURSE OBJECTIVES:

This course is designed to:

A. expand the student's vocabulary, especially of sensory and media terminology.

B. improve the student's ability to give and follow written directions.

C. develop the student's script writing skills.

D. encourage the student to become a critical media observer.

E. stimulate awareness of sights, sounds, and other sensory images in the everyday world.

PERFORMANCE OFJECTIVES:

At the end of this course, the student will be able to:

A. recognize twenty new words describing sensory impressions.

B. identify terms used in short stories and script writing - setting, plot, mood, point of view, pace, dialogue, characterization, theme, audio, video; and camera shots: long shot, medium shot, close shot, angle shot, moving shot, pan shot, point of view shot.

C. write a script for a television or radio commercial utilizing persuasive sales techniques.

D. write a short film script containing dialogue and characterization based upon a short story read by the student.

E. write, in a group, a script for a melodrama which emphasizes pace.

F. translate a scene from a classical play into one with contemporary setting and vernaculer.

G. conduct research for and prepare a documentary script on a topic or famous person that interests the student.

H. identify ten types of appeals which commercials use to sell a product.

SUGGESTED STUDENT MATERIALS:

A. Cline, Jay, et. al.. Voices in Literature, Language, and Composition 4. Boston: Ginn and Company, 1970.

B. Felsen, Henry Gregor. Three Plus Three. ed. Leo B. Kneer. Dallas: Scott Foresman and Company, 1970.

C. Scholastic Scope, XX (February 7, 1974).

D. Dictionary.

E. Thesaurus.

TEACHER RESOURCE MATERIALS:

A. Birk, Newman and Birk. Understanding and Using English. New York: The Odyssey Press, Inc., 1965.

B. Broobeck, Emil B. Motion Picture Techniques.

C. Deer, Irving and Harriet Deer. Languages of the Mass Media: Readings in Analysis. Boston: D. C. Heath and Company, 1965.

D. Folta, Bernarr and Richard Trent. Discovering Motives in Writing. New York: Harcourt Brace Jovanovich, Inc., 1972.

E. Hogins, James Burl. People and Words. Chicago: Science Research Associates, Inc., 1972.

F. Mehling, Harold. The Great Time Killer.

G. Mitchell, Wanda B. Televising Your Message. Skokie, Illinois: National Textbook Co., 1974.

H. Schary, Dore. Case History of a Movie.

I. Teacher's Edition of Scholastic Scope, XX (February 7, 1974).

AUDIO-VISUAL MATERIALS:

A. 16 mm films

1. The Art of Seeing (10 min. 7121).
2. Butterfly (9 min. 6221).
3. Catch the Joy (14 min. 8412).
4. Dunes (8 min. 722).
5. The Educated Eye (14 min. 5628).
6. Facts About Film (12 min. 164).
7. Glass (11 min. 816).
8. Island of Dreams: A Fable of Our Time (7127).
9. Leaf (8 min. 7221).
10. Machine (10 min. 9511).
11. Observing and Describing (12 min. 6330).
12. Red Balloon (34 min. MP 651).
13. The Refiner's Fire (6 min. 8115).
14. The River (12 min. 7226).
15. Solo (15 min. 7226).
16. Time Is (30 min. 952).
17. Understanding Movies (18 min. 8511).

B. Picture file

Pictures Without Titles (35 prints) documentary photo aids.

C. Records

1. Authentic Sound Effects, Volumes I and II. Electra Corp.
2. Once Upon a Time in the West. R. C. A. Victor.

D. Slides

1. Alone (20 color slides). Lane, George A.
2. Faces and Feelings (20 color slides).
3. Sharing (20 color slides).

E. Sound filmstrips

1. Careers in Film Making. ed. Dimensios Corp., 1971.
2. Careers in Television. ed. Dimensios Corp., 1968.
3. History as the News Camera Saw It. Imperial Film Co., 1971.

F. Tapes

Sound Patterns: Human, Musical, Natural, and Location Sounds. Folkways, 1953.

SUGGESTIONS FOR INTRODUCING AND MOTIVATING THE COURSE:

A. After viewing a film with no dialogue and no narration (such as Solo), students discuss the methods used to make the film, the story it expresses through pictures only, and the theme it portrays.

B. Take a field trip to view a movie or play.

C. Go on a field trip to a radio or television station.

SUGGESTED APPROACH:

This course will revolve around a thematic approach to writing for media. The format should be a combination seminar-workshop.

COURSE OUTLINE:

A. Week 1: Sense of sight, description, setting.

Communication skills: visual literacy, vocabulary, writing.

1. View slides and films which have no dialogue.
2. Respond to pictures, slides, and films with word responses or phrase impressions.
3. Write a paragraph using descriptive methods and techniques studied in class.
4. Study camera shots, special effects, and movements (pages 186-190 in Voices; pages 99-101, 118-127 in Three Plus Three).
5. Write an introductory section of a script with setting, camera shots, and initiating action.

B. Week 2: Sense of sound; mood.

Communication skills: listening, vocabulary development, writing.

1. Respond to sound effects and songs with word and phrase impressions.
2. Read poems containing many examples of onomatopoeia.
3. Write a story based upon certain sound effects and create a distinct mood.
4. Select appropriate sound effects and musical backgrounds for various scripts.
5. Listen to songs, poems, speeches.

C. Week 3: Sense of feel, taste, smell.

Communication skills: writing, reading, listening, speaking.

1. Describe in vivid terms the tasting of a food (Birk and Birk's Understanding and Using English).
2. Describe orally the smell of "Smell Balls" (cotton balls soaked in spices, vinegar, vanilla, etc.).
3. Describe orally objects felt in a grab bag (student is blindfolded).
4. Read Scope's article about commercials.
5. Listen to record of commercials or ads and identify appeal in each.
6. Write a commercial using appeals techniques studied.
7. Role-play commercials written by students.

D. Week 4: Types and Purposes of television and movie scripts.

Communication skills: reading, listening.

1. Read chapter on media in Voices.
2. View various films and television programs.
3. List types of television programs and movies and purpose of each.
4. Evaluate films and television programs according to audio and video portions, plot, characters, theme, and audience response.

E. Week 5: Point of view, narration.

Communication skills: reading, writing.

1. Read "Horatio", pages 11-38 in Three Plus Three and its script version.
2. Discuss, in groups, changes made in script version of the story.
3. List techniques writers use in point of view and narration.
4. Write a script based on a student selected story by following the list of directions on page 20 in Three Plus Three.

F. Week 6: Pace.

Communication skills: reading, writing, speaking, listening.

1. Read the short story "Why Outlaws Never Cheat" and its script version, pages 39-73 in Three Plus Three.
2. Translate a scene from a classical play into the vernacular using setting and pace appropriate to a contemporary place.
3. Write, in groups, a melodrama illustrating the importance of pace.
4. Role play the melodrama students wrote.

G. Week 7: Dialogue.

Communication skills: reading, speaking, listening.

1. Read the short story "Rag Top", pages 72-98 in Three Plus Three.
2. Discuss the significance of dialogue in films and television programs.
3. Punctuate correctly sentences written in conversational form.
4. View a film and evaluate its use of dialogue.

H. Week 8: Characterization.

Communication skills: reading, writing.

1. Read the short story "Across the Ionosphere and Into the Trees," pages 99-115 in Three Plus Three.
2. Write a script for the above story emphasizing appropriate characterization.
3. View and evaluate characterization in a film.

I. Week 9: Research.

Communication skills: reading, writing.

1. View a documentary film paying particular attention to its components.
2. Conduct research on a student selected topic.
3. Write a documentary script.

ADDITIONAL SUGGESTED ACTIVITIES:

A. Keep a daily log for a week, listing the names of movies and television programs seen.

B. Write a critical evaluation of a movie or television program discussing the production's video and audio portions, its plot, characters, theme, and viewer's response.

C. Attend a popular theater production or movie and report on it to the class.

D. Tour a radio or television station.

E. Write a script based on a novel read by the student.

F. Film a movie using a student written script.

G. Listen to a serial radio program and evaluate it.

H. Listen to speakers who are involved in media (television, radio, films).

I. Make a log of the news presentation on the three major networks in the same evening; include lead story, second story, number of minutes, facts given, and slanting.

EVALUATION:

I. OF THE STUDENT:

After completing the course the student will:

A. demonstrate a knowledge of vocabulary and terminology of the media and commercial appeals as measured through a teacher made test.

B. have written a commercial script.

C. have written a film script.

D. have written a melodrama script with a group of peers.

E. have written a translated script scene (from a classical play).

F. have written a documentary script.

II. OF THE COURSE:

The course will be considered successful if:

A. students increase their sensory awareness.

B. new vocabulary and media terminology were introduced.

C. opportunity was given for practicing script writing skills in a commercial and film script.

D. material was presented to encourage critical viewing of television programs and movies.

III. OF THE TEACHER:

The teacher will have succeeded if:

A. seventy percent of the students identify twenty vocabulary terms related to the media.

B. seventy percent of the students submit a commercial, film, melodrama, and documentary script.

C. students become more selective and critical of ideas, information, and programs presented through the media.